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THE  
THEORY AND PRACTICE  
OF  
CREOLE GRAMMAR

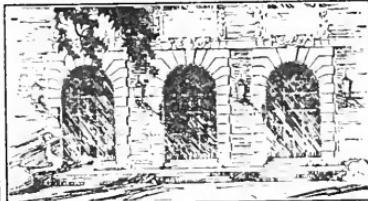
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J. J. THOMAS

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THE  
THEORY AND PRACTICE  
OF  
CREOLE GRAMMAR  
BY  
J. J. THOMAS

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“*Et si aucuns demandoit porcoi cest livre est escript selon le pattois.....je diroi...parceque la parleure est plus delitable est plus comune.....”*

BRUNET.—A. D. 1266.

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## INTRODUCTION

*In the study of the Creole "Patois" or "gombo French" of Louisiana, the names of three writers come to mind; Alcée Fortier, Dr. Alfred Mercier, and Lafcadio Hearn.*

*However, this dialect had its origin among the negroes in the islands of the West Indies then under French domination, and was introduced into Louisiana shortly after the slave insurrections of Haiti and Martinique.*

*Like other primitive dialects, the Creole "patois" was handed down from generation to generation, with no thought of its orthography, etymology, or syntax.*

*In 1869, however, J. J. Thomas, a school teacher living in Trinidad,—other biographica details are sadly lacking,—wrote and published after three years of careful research, THE THEORY AND PRACTICE OF CREOLE GRAMMAR.*

*Unfortunately for Mr. Thomas,—like many another pioneer,—his work received scant mention and lay forgotten on library shelves, until Lafcadio Hearn delving into Creole folk lore brought out his delightful GOMBO ZHEBES, LITTLE DICTIONARY OF CREOLE PROVERBS, in 1885. Hearn gave full credit to Thomas for many of the quaint Negro sayings used in the book but fame still withheld her reward from the Trinidad school teacher, for GOMBO ZHEBES met with no greater success than the CREOLE GRAMMAR.*

*With the quickened interest in Negro life, the present reprinting of THE THEORY AND PRACTICE OF CREOLE GRAMMAR should appeal to a considerable number of students of philology and folklore. The former will find a comprehensive treatise on the Creole language, with English and French equivalents of each word and expression, whereas the latter will glimpse the philisophical humor for which the Negro has become justly famous.*

*As one knowing the Creole "patois" from childhood, and later having read every available book on the subject. I can do no better in recommending the present work than to quote an oft-repeated Negro proverb: "Si crapaud die ous caïman tini malziex, coèr li." "If the frog tells you the crocodile has sore eyes, believe him . . ."*

G. WILLIAM NOTT.



## PREFACE

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As it was at first my intention to dispense with a preface, I inserted here and there, in the body of this Work, such brief expositions of its plan as I thought desirable. Having so done, I cherished the expectation of avoiding the ordeal of self-obtrusion, which an author must pass through in a formal prologue to the public. But my hope of escape was delusive; for the diversity and extravagance of purpose which rumour imputed to me, in connexion with this undertaking, soon made it obvious that I must, in fairness to myself, explain the *motives* which induced me to attempt a work of the kind.

In the course of the linguistic studies with which I occupied my leisure hours, when a Ward-school teacher, at a distant out-station, I turned my attention to our popular *patois*, for the purpose of ascertaining its exact relation to real French; and of tracing what analogies of modification, literal or otherwise, existed between it and other derived dialects. These investigations, though prosecuted under the disadvantage of a want of suitable books (which as regards Creole was absolute, and as regards French nearly so), were not altogether fruitless. For I managed to discover, at least in part, the true nature and status of the Creole, in its quality of a spoken idiom. Moreover finding that the Creole, considered in its relation to correct French, exhibits the whole derivative process in actual operation, (and not in fixed results, as is the case

in older and more settled dialects,) I thought that a grammar embodying these facts would be useful, as a basis of induction and comparison, to Creole-speaking natives who may desire to study other languages etymologically. Still, it must be confessed that these opinions would not, of themselves alone, have induced me to publish this book—a result brought about by considerations having a wider and more urgent importance, and bearing upon two cardinal agencies in our social system; namely, Law and Religion. I might have added Education; but as I mean to treat separately of the nullifying effects of the *patois* on English instruction among us, I shall say no more on the matter here.

In the administration of Justice in this Colony, the interpreting of Creole occurs as a daily necessity. Yet it is notorious that, in spite of constant practice, our best interpreters, though generally persons of good education, commonly fail in their renderings, especially from Creole into English. No doubt this is owing in some measure to the inherent difficulty of translating off-hand, and at the same time *exactly*, from one language into another. But in the present case this difficulty has remained wholly undiminished, because our interpreters, like everybody else, neglect to study the idiotisms of the dialect in combination with their English equivalents. As this omission has been caused partly by the prevalence of the opinion that Creole is *only* mispronounced French, and partly by the want of some such manual as the present, I make bold to submit the illustrations in this treatise, as calculated to dispel an error which has often been fatal to the interests of the poor, and to supply a want to whose existence the continuance of such an error is mainly attributable. But if a practical, and at the same time saddening, refutation of the error above described were wanted, it is afforded by the experience of the Catholic clergy, who may be called the natural pastors of the Creole-speaking classes. That sermons in pure French must convey very vague notions

to the minds of hearers who know only *patois*, is obvious from the wide divergences of construction existing between the two modes of speech, not to mention the richer vocabulary, the synthetic structure, and other matters in which the French asserts its superiority over the Creole. The inefficiency of communicating instruction in a language only half understood, has long been perceived by the priests; and one of them, the Rev. Père Goux, has published a Creole Cathechism, to which are prefixed a few grammatical remarks. As the Abbé does not profess to discuss systematically the peculiarities of the dialect, his observations on that point are, of course, exempt from technical criticism; but I am free to state that the *patois* of the catechism, being that of Martinique or Guadalupe, and withal *very* strange, it would scarcely be more intelligible to a Trinidadian than real French. In the present book are submitted for consideration renderings from the Gospel of St. John, etc., which I venture to think even the most ignorant among us would understand.

The above are the considerations which induced my undertaking this work. I composed it under circumstances the most disadvantageous, having no other materials than a collection which I had made of *bellairs*, *calendas*, *joubas*, idioms, odd sayings, in fact, everything that I could get in Creole. As regards French, I had but a few school-grammars and two third-rate dictionaries, at whose mercy I stood for everything not within my previous knowledge. Such were my instruments for achieving a confessedly difficult undertaking, which, moreover, I could prosecute only at nights, since my days are taken up by far different occupations. From night to night, during nearly three years. I laboured almost unceasingly at my task; sometimes threading my way with confidence, frequently having to condemn or re-write whole pages, which a chance remark of a passer-by or closer inquiry had proved erroneous: yet, though often baffled, I was never discouraged; for I looked

forward to the day when, respectfully submitting to the public this imperfect Work and its object, I could claim, if not the praise of successful authorship, at least the credit of having endeavoured, under great disadvantages, to supply a public want.

It remains now for me to record my obligations to Mr. L. B. Tronchin, Superintendent of the Woodbrook Normal and Model Schools, for the courteous patience with which he revised such of my proof-sheets as I had an opportunity of submitting to him. To Mr. T. W. Carr, my acknowledgements are due for many Dominican proverbs (some of which, together with other curious matter, I could not insert), and the loan of a *Dictionnaire de l' Académie*, without which I should have remained, to the last, at the mercy of inferior compilations. Lastly, my gratitude for many valuable suggestions is hereby expressed to my esteemed friend, Mr. Louis Alexis, (now of the Tacarigua School,) to whose well-trained intelligence and exemplary disposition, I rejoice to bear this public testimony.

Trinidad, April, 1869.

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g. Of <i>Epenthesis</i> , (inserting a letter or syllable in a word).		
assobouer	(s') <i>absorber</i>	Cr. to belabour
fouisé, (as if from frusé)	<i>fusée</i>	racket
plésantèr	<i>pésanteur</i>	weight
pañèn-a-lanse	<i>panier à anse</i>	a handled basket

## THE CREOLE ALPHABET.

The elementary sounds of the Creole being in most cases identical with those of the French, Creole words may, in general, be spelt with the letters, and according to the principles of the latter. But, as there are in Creole articulations not heard in French, we are under the necessity of employing foreign characters, or characters with foreign sounds, to represent the articulations referred to. We have, under the head of Permutation, indicated that these are: CH (as heard in *chin*, *cheek*, &c.) ; G (as heard in *ginger*, *gipsy*) ; and ñ (as in *fénant*, *mañèn*, &c.). The Creole Alphabet may, therefore, be said to consist of twenty-nine letters, including *w*. As to *u*, the Creoles always sound it *ou* in the few cases wherein it is not converted into *i*.

Character.	Name.	Character.	Name.
A a	ah	N n	enn
B b	bay	Ñ ñ	
C c	say	O o	o
CH	chay	P p	pay
D d	day	Q q	(like k)
E e	a (as in fate)	R r	èr
F f	eff	S s	ess
G g	zhay	T t	tay
G	jay	U u	ou
H h	ash	V v	vay
I i	ee	W w	way
J j	zhay	X x	iks
K k	kah	Y y	ee
L l	ell	Z z	zedd
M m	ennm		

## ACCENTS.

There are certain Orthographic signs employed in French to denote modifications in the sounds of vowels. These signs, known by the name of accents, are as follow:—

a. *L'accent aigu* (the acute accent), is placed exclusively over *e*; as, *été*, *been*

b. *L'accent circonflex* (the circumflexed accent), is placed over vowels, chiefly to denote abbreviation; as in

<i>gâter</i>	for the old form <i>gaster</i> , to spoil
<i>prêter</i>	" " " <i>prester</i> , to lend
<i>maître</i>	" " " <i>maistre</i> , master
<i>côte</i>	" " " <i>coste</i> , coast
<i>flûte</i>	" " " <i>fluste</i> , flute

Besides its legitimate use in such French words, this accent is, in course of this Work, placed over o whenever this letter has the same sound as in the English *hot*, *pod*; and over any other vowel that may seem to require it, especially in abbreviated syllables.

c. *L'accent grave* (the grave accent), placed over e, as in *père*, *mère*. We use this accent also over the e of the converted final syllables *en*, *er*, to denote the peculiarity of the word-formation in which they occur.

d. *Le trema* (the diæresis), placed over a vowel, denotes its separate pronunciation ;as, *waïcou*, (wa-i-cou,) cloth wrapped round the waist.

## PRONUNCIATION OF LETTERS.

### Vowels.

a is sounded as in *far*. When circumflexed (â), the sound is somewhat lengthened; as in *pâler*, Fr. *parler*, to speak; *châme*, Fr. *chambre*, room or *chamber*.

e without any accent is mute, and being so, it is scarcely sounded; as in *cela* (slah.) that; *tabe*, (tab,) table. When final, e mute is not at all heard in ordinary discourse.

i is sounded like e in *me*; as in *gibier*, (zhe-be-ay,) bird. When circumflexed (î), this letter has a lengthened sound, as in *vite* (veet,) Fr. *vitre*, glass, (rare in Cr.)

o has the sound of the English o in *rote*, *go*; e.g: *aussitot* (o-see-toe), soon.

ô (circumflexed) is sounded as in *got*, *not*, but a little longer; e.g: *môder* (modd-ay,) Fr. *modtre*, to bite; *zôtes*, (zott,) Fr. (*vous*) *autres*, you.

y is pronounced like i.

### Consonants.

With the exception of c, f, and l, all the consonants when final are mute, as in French: e.g: *pítit*. (pit-tee,) Fr. *petit*, small;

## PERMUTATION

PERMUTATION or interchange of letters may be illustrated by the following familiar instances:—*powl*, *pish*, are the words which a Coolie generally utters for *fowl* and *fish*. This is Permutation, which properly consists in the substitution of one consonantal sound for another that is pronounced by the same organs. In *powl*, *pish*, and *fowl*, *fish*, the interchange is between *f* and *p*, which are labials or *lip*-letters. We see the operation of the same principle in the French *poule* and its English equivalent, *fowl*. As another instance of Permutation, we may cite the practice common to people of the Leeward Islands to say “*moder*,” “*broder*,” “*anoder*,” etc., for *mother*, *brother*, *another*, etc. Here the interchange is between *d* and *th*, both dentals or *teeth*-letters. Let us now see how this principle prevails in Creole with respect to words from the parent tongue.

The French Alphabet consists of twenty-five\* letters, whereof six namely, *a*, *e*, *i*, *o*, *u*, and *y*, are vowels, and the remaining nineteen are consonants.

### *Vowel Changes.*

The changes of the French vowel sounds observable in Creole, are as follows:

#### *Single Vowels.*

		<i>Creole.</i>	<i>French.</i>	<i>English.</i>
e (mute)	is changed into é as in	léver	lever	to rise
“ “ “ “ “	“ i “	ritoû	retour	return
“ “ “ “ “	“ “ “	dimâne	demande	request
“ “ “ “ “	“ “ “	rifair	refaire	to make anew
“ “ “ “ “	“ ou “	chouval	cheval	horse
“ “ “ “ “	“ “ “	douvant	devant	before
“ “ “ “ “	“ “ “	soucoû	secour	succour
ê (circumflexed)	“ é “	crépé	crêpé	trisped
“ “ “ “ “	“ “ “	crever	crêver	to burst
“ “ “ “ “	“ “ “	réver	rêver	to dream
“ “ “ “ “	“ i “	bossi	bossu	humped
“ “ “ “ “	“ “ “	cochi	crochu	crooked
“ “ “ “ “	“ “ “	défendi	défendu	forbidden

\*Twenty-six, if we include *w*.

*Double Vowels.*

	<i>Creole.</i>	<i>French.</i>	<i>English.</i>
ai is changed into é as in	anglés	anglais	English
	jés	jais	jet
au " " " ô "	*dôte	autre	other
	*zépôle	épaule	shoulder
eu " " " è "	chalèr	chaleur	heat
	flèr	fleur	flower
	pèr	peur	fear
io (in one instance) " ié " "	viélon	violon	violin
oi is changed (a) into oé as in	boète	boite	box
	doëgt	doigt	finger
	toële	toile	cloth
(b) " oé "	cloéson	cloison	partition
	poéson	poison	poison
	poésson	poisson	fish

*Consonant Changes.*

The nineteen consonants may be thus arranged:—

MUTES	LIQUIDS.	ASPIRATE.	SIBILANTS.
Labials, <i>b, p, f, v.</i>	<i>l, m, n, r.</i>	<i>h.</i>	<i>s, x, z.</i>
Gutturals <i>c, g, j, k, q (u).</i>			
Dentals, <i>d, t.</i>			

The following are the principal Creole changes of the consonant:  
*c, q (u), ch* (as in *cheat*), *g.*

The gutturals (or *throat*-letters) *c (u)* and *q (u)* are often represented in Creole by a sound not heard in French: by the sound, that is, of *ch* in *chest, chin*, or in the Spanish *chico*—e. g.:

<i>Creole.</i>	<i>French.</i>	<i>English.</i>
CHuite	cuite	cooked
CHilotte	culotte	trowsers
CHouler	(re)-culer	to recede
CHinze	quinze	fifteen
mâCHer	marquer	to mark
bâCHer	(em)barquer	to embark

NOTA.—*c* is in Creole sounded *g* *inganif*, for Fr. *canif*, penknife; *galefété* for *calfater*, to caulk; *gouroupier* for *croupier*, servant. Cr. *sycophant*.

\* For an explanation of the prosthesis, page 17.

lonh,) Fr. *violon*, violin; *vidagne*, Fr. *vidange*, lees; *waïcou*, waistcloth; *wangou*, (wanh-goo,) a paste of boiled corn meal.

*x* has four different sounds: (a) like *ks*, as in *Alexâne*, (ah-leks-ann,) Fr. *Alexandre*, Alexander; (b) like *gs*, as in *exéice*, (egz-ay-seece,) Fr. *exercice*, exercise; (c) like *s* in *six* (sece,) six; *dix* (deece,) ten; (d) like *z*, as in *dixième*, (deez-e-em,) tenth; etc.

*y*, at the beginning of words, and *z* are sounded as in English.

### ORTHOGRAPHY.

By Orthography is meant the correct representation of articulate sounds by means of written signs. The Orthography of the Creole presents great difficulties, especially with regard to the Verbs. This arises from the fact that it is generally but one part of a French verb that has been taken into the dialect, and made, by means of auxilliary words, to express all the modifications of Person, Mood, and Tense. Now, as several parts of a French verb may have the same pronunciation, it is not easy to decide in all cases which of these parts it is that has been adopted. Under the head of Verbs, the reader will see how we have met this difficulty. That our theory is correct seems conclusive from the evidence there brought forward. Should any one object to our spelling all verbs of the first French Conjugation with *er*, as a general rule, he will please to examine such verbs as *coude*, *repône*, *sentî*, etc., which are permanent Creole forms, and at the same time undoubted representations of the original infinitives *coudre*, *repondre*, *sentir*, etc.

With respect to the Orthography of such verbs as following however, there may be some difference of opinion:

té	which represents the Fr. <i>étais</i> , ( <i>etait</i> ,) was
sé	" " " " <i>serais</i> , ( <i>serait</i> ,) should (be)
vlé	" " " " <i>voulez</i> , ( <i>voulais</i> , <i>voulait?</i> ) wish
fau'	" " " " <i>faut</i> , must
pé	" " " " <i>peux</i> , ( <i>peut</i> ,) can
doé	" " " " <i>dois</i> , <i>doit</i> , ( <i>devez?</i> ) ought

In spelling most of these, another plan might have been adopted: viz., to give to each person a specific form representing at the same time, the correct pronunciation; e.g:—

- |  |
|--|
| 1. <i>moèn péx</i> in imitation of Fr.      1. <i>je peux</i>              |
| 2. <i>ous péz</i> "      "      "      2. <i>vous p(ouv) ez</i>            |
| 3. <i>li pét</i> , etc.      "      "      "      3. <i>il peut</i> , etc. |

But, besides being contrary to the genius of the Creole, which delights in permanent forms, this plan would have reduced us to the shift of employing the same inflections for the plural; besides giving rise to a thousand other difficulties and inconsistencies.

We have, in all cases, endeavoured to follow analogy in writing Patois words. When the French itself failed, the practice of some one or other of the allied languages has been our guide; and when, as it sometimes happened, we could get no assistance from either of these sources, we have carefully analysed the sound and done our best to reproduce it.

### *Accentuation and Union of Words*

Accent is the raising or lowering of the voice in pronouncing certain syllables. In Creole, as in French, the tonic accent is far less marked than in English. But the general rule of French accentuation—namely, that the stress should be laid on the syllable last pronounced—is pretty much the same in the Patois.

It is customary in reading or speaking French to sound final consonants on vowels succeeding them; e.g: *ton ami*, (ton-nam-ee,) thy friend; *des hommes avares*, (dè-zomm-zavahr,) avaricious men: “*venez ici.*” *dit-il*, (v'nè ze-see, de-teel,) “come here,” said he: etc. As Creole is an uncultured speech, whatever of such euphonic refinements it contains is the result of accident and mechanical imitation. For we find that phrases borrowed verbatim from the French, preserve, in general, the modifications of sounds resulting from the concurrence of vowels and consonants; while in constructions that are purely dialectic, hiatuses are by no means unfrequent. The following Patois sentence affords at once illustration and proof of this:—*Fau (t) ous fair yon arangement épîs'i*, pronounced: *Fo ooh fèh yonh ar-anzh-manh ay-peee ee* (you must make an arrangement with him.) The reader will remark that of the four hiatuses in the above pronunciation, not one is unavoidable; but we Creoles pay small attention to the powers of consonants before vowels. It is true that in conversation we mince a few terms; but, on the whole, our decided preference is for words in their normal condition.

<i>Creole.</i>	<i>French.</i>	<i>English.</i>
caïe	case	house
choïe	chose	thing
langaie	langage	language

NOTA.—*Coriace*, tough, is *coriache* in Creole.

### FIGURES OF ORTHOGRAPHY.

Besides the Permutation of letters necessitated, in most cases, by the vocal organization of the speaker, there are other processes by which the sounds of a language are altered. As before stated, these processes affect the *number*, and sometimes the *order*, of verbal elements, and, when exhibited in writing, form what are called figures of Orthography. We may alter a word, (a) by dropping a letter or syllable from its beginning; (b) by dropping a letter or syllable from its ending; (c) by dropping a letter or syllable from its middle; (d) by adding a letter or syllable to its beginning; (e) by adding a letter or syllable to its ending; (f) by transposing the letters; (g) by inserting a letter or syllable.

These various processes are known by the technical names of:—

- a. Aphæresis, *abstraction*. e. Paragoge, *addition*.
- b. Apocope, *abcession*. f. Metathesis, *transposition*.
- c. Syncope, *abbreviation*. g. Epenthesis, *insertion*.
- d. Prosthesia, *apposition*.

#### Illustrations.

- a. Of Aphaeresis, (dropping a letter or syllable from the beginning of a word).

<i>Creole.</i>	<i>French.</i>	<i>English.</i>
valer	avaler	to swallow
plicher	éplucher	to peel
river	arriver	to arrive
bâCHer	embarquer	to embark
cocher	accrocher	to hang up (on a peg)

- b. Of Apocope, (dropping a letter or syllable from the end of a word).

<i>Creole.</i>	<i>French.</i>	<i>English.</i>
travaïe	travailler	to work
chétî	chétif	lean, sorry, diminutive
baïc	bailler	to give
sa	savent	know, Cr. can

All French words ending in *le* and *re*, preceded by a consonant, are pronounced in Creole without the *l* and the *r*; as,

<i>Creole.</i>	<i>French.</i>	<i>English.</i>
aimabe	<i>aimable</i>	amiable
nôbe	<i>noble</i>	noble
sabe	<i>sable</i>	sand
sensibe	<i>sensible</i>	sensible, tender
câde	<i>cadre</i>	a frame
môde	<i>modre</i>	to bite
monte	<i>montre</i>	a watch

c. Of *Syncope*, (dropping a letter or syllable from the middle of a word).

bandôle	<i>banderole</i>	Spanish guitar
zépon	<i>éperon</i>	spur
châme	<i>chambre</i>	chamber, room
pône	<i>pondre</i>	to lay, (as a hen, &c.)

d. Of *Prothesis*, (adding a letter or syllable to the beginning of a word).

nâme	<i>âme</i>	soul
ambandonen	<i>abandonner</i>	to abandon
lasalle	<i>salle</i>	hall, drawing-room
zétoèle	<i>étoile</i>	star
divin	<i>vin</i>	wine
angacer	<i>agacer</i>	to provoke, tease

e. Of *Paragoge*, (adding a letter or syllable to the end of a word).

coutimance	<i>coutume</i>	custom
gênement	<i>gêne</i>	embarrassment, obstacle
mendianer	<i>mendier</i>	to beg, (frequentative)
toûndier	<i>tourner</i>	to turn, "
ambarassement	<i>ambaras</i>	embarrassemnt

f. Of *Metathesis*, (shifting the position of the letters in a word).

tribilent	<i>turbulent</i>	turbulent
lintécelle	<i>étincelle</i>	*spark
zoragne	<i>orange</i>	orange
archagne	<i>archange</i>	archangel
appirvoiser	<i>apprivoiser</i>	to tame, to polish, &c.

\* The French is, curiously enough, from *scintilla*, by the same figure.

g. Of Epenthesis, (inserting a letter or syllable in a word).		
assobouer	(s') <i>absorber</i>	Cr. to belabour
fouisé, (as if from frusé)	<i>fusée</i>	racket
pésantèr	<i>pésanteur</i>	weight
pañèn-a-lanse	<i>panier à anse</i>	a handled basket

### THE CREOLE ALPHABET.

The elementary sounds of the Creole being in most cases identical with those of the French, Creole words may, in general, be spelt with the letters, and according to the principles of the latter. But, as there are in Creole articulations not heard in French, we are under the necessity of employing foreign characters, or characters with foreign sounds, to represent the articulations referred to. We have, under the head of Permutation, indicated that these are: CH (as heard in *chin, cheek, &c.*) ; G (as heard in *ginger, gipsy*) ; and ñ (as in *fénant, mañèn, &c.*). The Creole Alphabet may, therefore, be said to consist of twenty-nine letters, including *w*. As to *u*, the Creoles always sound it *ou* in the few cases wherein it is not converted into *i*.

Character.	Name.	Character.	Name.
A a	<i>ah</i>	N n	<i>enn</i>
B b	<i>bay</i>	Ñ ñ	
C c	<i>say</i>	O o	<i>o</i>
CH	<i>chay</i>	P p	<i>pay</i>
D d	<i>day</i>	Q q	(like <i>k</i> )
E e	<i>a</i> (as in fate)	R r	<i>èr</i>
F f	<i>eff</i>	S s	<i>ess</i>
G g	<i>zhay</i>	T t	<i>tay</i>
g	<i>jay</i>	U u	<i>ou</i>
H h	<i>ash</i>	V v	<i>vay</i>
I i	<i>ee</i>	W w	<i>way</i>
J j	<i>zhay</i>	X x	<i>iks</i>
K k	<i>kah</i>	Y y	<i>ee</i>
L l	<i>ell</i>	Z z	<i>zedd</i>
M m	<i>emm</i>		

### ACCENTS.

There are certain Orthographic signs employed in French to denote modifications in the sounds of vowels. These signs, known by the name of accents, are as follow:—

- L'accent aigu* (the acute accent), is placed exclusively over *e*; as, *été*, been

b. *L'accent circonflex* (the circumflexed accent), is placed over vowels, chiefly to denote abbreviation; as in

gâter	for the old form	<i>gaster</i> , to spoil
<i>prêter</i>	" " "	<i>prester</i> , to lend
<i>maître</i>	" " "	<i>maistre</i> , master
<i>côte</i>	" " "	<i>coste</i> , coast
<i>flûte</i>	" " "	<i>fluste</i> , flute

Besides its legitimate use in such French words, this accent is, in course of this Work, placed over o whenever this letter has the same sound as in the English *hot*, *pod*; and over any other vowel that may seem to require it, especially in abbreviated syllables.

c. *L'accent grave* (the grave accent), placed over e, as in *père*, *mère*. We use this accent also over the e of the converted final syllables *en*, *er*, to denote the peculiarity of the word-formation in which they occur.

d. *Le trempe* (the diæresis), placed over a vowel, denotes its separate pronunciation ;as, *waïcou*. (*wa-i-cou*,) cloth wrapped round the waist.

## PRONUNCIATION OF LETTERS.

### Vowels.

a is sounded as in *far*. When circumflexed (â), the sound is somewhat lengthened; as in *pâler*, Fr. *parler*, to speak; *châme*, Fr. *chambre*, room or *chamber*.

e without any accent is mute, and being so, it is scarcely sounded; as in *cela* (slah,) that; *tabe*, (tab,) table. When final, e mute is not at all heard in ordinary discourse.

i is sounded like e in *me*; as in *gibier*. (zhe-be-ay,) bird. When circumflexed (î), this letter has a lengthened sound, as in *vite* (veet,) Fr. *vitre*, glass, (rare in Cr.)

o has the sound of the English o in *rote*, *go*; e. g: *aussitot* (o-see-toe), soon.

ô (circumflexed) is sounded as in *got*, *not*, but a little longer; e. g: *môder* (modd-ay,) Fr. *modre*, to bite; *zôtes*. (zott,) Fr. (*vous*) *autres*, you.

y is pronounced like i.

### Consonants.

With the exception of c, f, and l, all the consonants when final are mute, as in French; e. g: *pítit*. (pit-tee,) Fr. *petit*, small;

*bas*, (bah,) stocking; etc. In order that a final consonant should be sounded, an unaccented *e* is placed after it; as, *vite*, (veet), quick; *salade*, sah-ladd,) salad.

*c* has the same sounds as in English; viz., (a) that of *k*, before *a* and *o*; (b) that of *s*, before *e* and *i*; e. g: *cacoyèr*, (kak-o-year), a brazen girl; *camisole*, (kam-e-zoll,) jacket; *cêvelte*, sev-ell,) Fr. *cervelle*, brain; *ciseaux*, (see-zo) scissors. It is written with a cedilla (ç), when, before *a* and *o*, it is to sound like *s*; e. g: *façade*, (fass-add.) frontage; *façon*, (fass-onh) mode, manner. *c* is heard at the end of *almanac*; *bec*, (bek,) beak; *couöc*, (wok,) Fr. *croc*, crook; *crac*, fib; *estomac*, stomach; *grec*, frank, out-spoken; *bouc*, (book,) ram; *lac*, lake; *sac*, bag; *sec*, dry; *tabac*, tobacco; *jouc*, (zhook,) Fr. *joug*, yoke. As in French, *c* has the sound of *g* in *second*, and its derivatives.

*ch* is pronounced like *sh* in English; as *facher*, (fash-ay to vex; *tache*, tash,) task.

*CH*, in course of this work, must be sounded as in the English words *chat*, *cheat*, *chin*; e. g: *babouCHette*, (bab-boo-chett,) a rope-halter; *piCHette*, (pe-chett,) a stake.

*d* has the same sound as in English; except that, according to rule, it is not heard at the end of words.

*f* is sounded as in English; at the end of words it is generally heard. The following are the cases in which *f* final is silent:—*zéfs*, (say,) eggs; *béfs*, (bay,) oxen, as in “*moulin à béfs*.” These are Creole corruptions of (*des*) *œfs*, (*des*) *bœufs*, in which words the *f* is not sounded.

*g* before *a* and *o* is pronounced as in English; e. g: *gâter*, (gatt-ay,) to spoil; *gogo*, name-sake. When followed by *e* and *i*, it must be sounded like *zh*; e. g: *age*, (azh,) age; *loger*, (lo-zhay,) to lodge; *gibier*, (zhe-be-ay,) bird.

*G* must in all cases be pronounced like the English letter *j*. or like *g* in *gipsy*, *ginger*; e. g: *bagette*, (bah-jet,) Fr. *baguette*, a ramrod.

*h* is sometimes silent, as in *habit*, (ab-ee,) coat; *harassé*, (ar-assay,) bothered out; and sometimes aspirated, as in *hareng*, (har-anh), herring; *hâî*, (hah-yee,) to hate; etc.

*j* is always sounded like *zh*; e. g: *jène*, (zhenn,) Fr. *jeune*, young;

*k* has the same sound as in English.

*l* is pronounced as in English, and heard at the end of words, except in the following: *fisil*, (fiz-ee,) Fr. *fusil*. gun; *baril*, (bar-ee,) barrel; *gentil*, (zhan-tee) decent; *zoutil*, (zoo-tee,) Fr. *outil*, tool, etc.

*m* and *n* are pronounced as in English when they begin a word or syllable, or come between two vowels; but at the end of words they have a much duller sound; in fact, they only impart nasality to the vowel preceding; as in *bon*, good; *faim*, hunger; *chien*, dog.

*p* is silent in *corps*, (cor,) body; *compter*, (con-tay,) to reckon; *dompter*, (don-tay,) to subdue; *temps*, (tanh,) time; *drap*, (drah,) cloth, sheet, etc.

*ph* is pronounced *f* as in English.

*q* (*u*) has the sound of *k*; eg: *quitter*, (kit-tay,) to quit; *quolibet*, (ko-lib-bet,) tittle-battle.

*r*, when heard at all, has a most peculiar sound, which no English letters can represent. When final, it is never sounded in Patois.

*s* has two sounds: one as in *salvation*, soberness; and the other like *z*, as in *ease*, *those*. It is sounded as in the latter instance when it is between two vowels; e. g: *savoèr*. Fr. *savoir*. knowledge; *simaine*, Fr. *simaine*, a week; *ouösair*, (wo-zèh) Fr. *rosaïte*, rosary; *poser*, (po-zay,) Fr. *reposer*, to rest. When final, *s* is silent except in *plis* (sometimes pron. *pliss*), Fr. *plus* more; *vis*. (viss,) a screw, etc.

*t* has generally the same sound as in English; but when it would in English be sounded *sh*, as in *patient*, *nation*, etc., it is, according to French orthoëpy, pronounced *se*; e. g: *patient*, (pah-se-anh); *nation*, (nah-se-onh), etc.

In *th*, only the *t* is sounded; e.g: *dithé*, (de-tay,) Fr. (du) *thé*, tea; *théate*, (tay-att), Fr. *théatre*, theatre, etc.

*t* final is heard in *bout*, (boot,) end, cigar; *bouit*, (bwitt,) Fr. *brut*, rough; *dôt*, (dott,) Fr. *dot*, dowry; *doègt*, (dwett,) Fr. *doigt*, finger; *chouvalet*, (shu-val-ett,) Fr. *chevalet*. wooden horse; *chiquet*, (shick-ett,) driblet.

*ct* is silent in *respect*, (res-pay), respect; but it is sounded *k* in *correct*, (côr-ek,) correct; *direct*, (de-rek,) direct; *exact*, (eg-zak), etc.

*v* and *w* have the same sound as in English; e.g: *viélon*. (ve-ay-

lonh,) Fr. *violon*, violin; *vidagne*, Fr. *vidange*, lees; *waïcou*, waistcloth; *wangou*, (wanh-goo,) a paste of boiled corn meal.

*x* has four different sounds: (a) like *ks*, as in *Alexâne*, (ah-leks-ann,) Fr. *Alexandre*, Alexander; (b) like *gs*, as in *exécice*, (egz-ay-seece,) Fr. *exercice*, exercise; (c) like *s* in *six* (seece,) six; *dix* (deece,) ten; (d) like *z*, as in *dixième*, (deez-e-emm,) tenth; etc. *y*, at the beginning of words, and *z* are sounded as in English.

### ORTHOGRAPHY.

By Orthography is meant the correct representation of articulate sounds by means of written signs. The Orthography of the Creole presents great difficulties, especially with regard to the Verbs. This arises from the fact that it is generally but one part of a French verb that has been taken into the dialect, and made, by means of auxilliary words, to express all the modifications of Person, Mood, and Tense. Now, as several parts of a French verb may have the same pronunciation, it is not easy to decide in all cases which of these parts it is that has been adopted. Under the head of Verbs, the reader will see how we have met this difficulty. That our theory is correct seems conclusive from the evidence there brought forward. Should any one object to our spelling all verbs of the first French Conjugation with *er*, as a general rule, he will please to examine such verbs as *coudre*, *repône*, *sentî*, etc., which are permanent Creole forms, and at the same time undoubted representations of the original infinitives *coudre*, *repondre*, *sentir*, etc.

With respect to the Orthography of such verbs as following however, there may be some difference of opinion:

<i>té</i>	which represents the Fr. <i>étais</i> , ( <i>etait</i> .) was
<i>sé</i>	" " " " <i>serais</i> , ( <i>serait</i> .) should (be)
<i>vlé</i>	" " " " <i>voulez</i> , ( <i>voulais</i> , <i>voulait?</i> ) wish
<i>fau'</i>	" " " " <i>faut</i> , must
<i>pé</i>	" " " " <i>peux</i> , ( <i>peut</i> .) can
<i>doé</i>	" " " " <i>dois</i> , <i>doit</i> , ( <i>devez?</i> ) ought

In spelling most of these, another plan might have been adopted; viz., to give to each person a specific form representing at the same time, the correct pronunciation: e.g.—

- |  |                          |
|--|--------------------------|
| 1. <i>moèn péx</i> in imitation of Fr. | 1. <i>je peux</i>        |
| 2. <i>ous péz</i> "                    | 2. <i>vous p(ouv) ez</i> |
| 3. <i>li pét</i> , etc. "              | 3. <i>il peut</i> , etc. |

But, besides being contrary to the genius of the Creole, which delights in permanent forms, this plan would have reduced us to the shift of employing the same inflections for the plural; besides giving rise to a thousand other difficulties and inconsistencies.

We have, in all cases, endeavoured to follow analogy in writing Patois words. When the French itself failed, the practice of some one or other of the allied languages has been our guide; and when, as it sometimes happened, we could get no assistance from either of these sources, we have carefully analysed the sound and done our best to reproduce it.

### *Accentuation and Union of Words*

Accent is the raising or lowering of the voice in pronouncing certain syllables. In Creole, as in French, the tonic accent is far less marked than in English. But the general rule of French accentuation—namely, that the stress should be laid on the syllable last pronounced—is pretty much the same in the Patois.

It is customary in reading or speaking French to sound final consonants on vowels succeeding them; e.g: *ton ami*, (ton-nam-ee,) thy friend; *des hommes avares*. (dè-zomm-zavahr,) avaricious men; “*venez ici*,” *dit-il*, (v'nè ze-see, de-teel,) “come here,” said he: etc. As Creole is an uncultured speech, whatever of such euphonic refinements it contains is the result of accident and mechanical imitation. For we find that phrases borrowed verbatim from the French, preserve, in general, the modifications of sounds resulting from the concurrence of vowels and consonants; while in constructions that are purely dialectic, hiatuses are by no means unfrequent. The following Patois sentence affords at once illustration and proof of this:—*Fau (t) ous fair yon arangement épis'i*, pronounced: *Fo ooh fèh yonh ar-anzh-manh ay-peee ee* (you must make an arrangement with him.) The reader will remark that of the four hiatuses in the above pronunciation, not one is unavoidable: but we Creoles pay small attention to the powers of consonants before vowels. It is true that in conversation we mince a few terms; but, on the whole, our decided preference is for words in their normal condition.

## PART II.

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### ETYMOLOGY.

Etymology treats of individual words, their classifications and accidents. All the words of the Creole dialect may be arranged in nine classes; viz: 1. Articles; 2. Nouns; 3. Adjectives; 4. Pronouns; 5. Verbs; 6. Adverbs; 7. Prepositions; 8. Conjunctions; 9. Interjections.

#### *Articles.*

An Article is a word used with a Noun, to show whether such Noun is to be taken in a general or in a particular sense.

There are two Articles in Creole: *yon*—a, an, Indefinite; and *la*—the, Definite.

#### *The Indefinite Article.*

The Creole Indefinite Article *yon* is invariable; that is to say, it never changes, like the French Indefinite Article (which is sometimes *un* and sometimes *une*), to indicate the gender of the Noun it refers to; e.g.:

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>yon çâvolant</i>	a kite	<i>un cerf-volant</i> , masc.
<i>yon maître</i>	a master	<i>un maître</i> . “
<i>yon banc</i>	a bench	<i>un banc</i> . “
<i>yon zoragne</i>	an orange	<i>un orange</i> . “
<i>yon macaque</i>	a monkey	<i>un singe</i> , “
<i>yon madame</i>	a woman, lady	<i>une dame</i> . fem.
<i>yon sésé</i> }	a sister	<i>une sœur</i> , “
<i>yon sér</i> }		
<i>yon matante</i> }	an aunt	<i>une tante</i> , “
<i>yon tantante</i> }		
<i>yon plime</i>	a pen	<i>une plume</i> . “
<i>yon zassiette</i>	a plate	<i>une assiette</i> , “

*The Definite Article.*

Besides being invariable, *la*, the Creole Definite Article, has the additional peculiarity of coming always *after* its Noun; e.g.:

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>missier la</i>	the man, gentleman	le <i>monsieur</i> , mase.
<i>chouval la</i>	the horse	le <i>cheval</i> “
<i>pouête la</i>	the priest	le <i>prêtre</i> “
<i>chèpentier la</i>	the carpenter	le <i>charpentier</i> “
<i>mam'selle la</i>	the young lady	la <i>demoiselle</i> , fem.
<i>relizièse la</i>	the nun	la <i>religeuse</i> “
<i>lasalle la</i>	the hall	la <i>salle</i> “
<i>lapoussièr la</i>	the dust	la <i>poussière</i> “

It must not, however, be supposed that the Creole article, because one in form and sound with the French *la*, is identical with it, and only placed differently with regard to Substantives. On such a supposition, it would be difficult, nay impossible, to account satisfactorily for such combinations as *la-salle la*, *la-glacièr la*, and a host of others, in which the French article, *la*, however otherwise misused, is nevertheless in its usual place *before* the noun. The origin of the Creole *la*, and, incidentally, of its peculiar construction, must therefore be sought elsewhere. In fact, this *la* of ours is simply the French adverb of place, *là*, as found in *ce-banc-là*, *ce-verre-là*, and similar expressions. In uttering the two phrases cited above, a Frenchman makes but *two* sounds for each; vis: *sbanc-là*, and *sverre-là*. The first word, *ce*—a mere sibilation—escaping an untutored ear, *sbanc-là* and *sverre-là* would appear *banc-la* and *verre-la* respectively: hence the Creole usage. But it may be objected that *ce banc-là* oftener means *that* bench, than *the* bench; and the same of *ce verre-la*, *that* glass, &c. To this we reply: first, that, in many cases, it is not easy to discriminate between *that* and *the*, especially in French; and secondly, that the demonstrative sense of such phrases has been subordinated in Creole on the same principle according to which the primary import of *ille*, *illa*, has been modified on passing into the French *le*, *la*.

## NOUNS.

Nouns or Substantives are the names by which we designate Persons, Animals, Places, or Things; as *gouroupier*, sycophant; *babiche*, alligator; *ville*, town; *wanga*, sorcery.

The majority of Nouns in Creole are French; but there are some peculiar to the dialect, and others borrowed from English and Spanish. We therefore arrange them under four heads, the first of which shall, for the sake of convenience, be divided into two sections.

*French Nouns in Creole.*

a. Nouns taken and used *individually*, with or without change of pronunciation:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>balyé</i>	broom	<i>balai</i>
<i>baton*</i>	stick	
<i>bijou</i>	jewel	
<i>boutique</i>	shop	
<i>bouton</i>	button	
<i>carême</i>	dry season	
<i>châme</i>	chamber, room	<i>chambre</i>
<i>côbêïe</i>	basket	<i>corbeille</i>
<i>coton</i>	cotton	
<i>danger</i>	danger	
<i>désî</i>	desire, wish	<i>désir</i>
<i>doulèr</i>	pain	<i>douleur</i>
<i>empêchement</i>	hindrance	
<i>envie</i>	desire	
<i>fontaine</i>	fountain	
<i>foûchette</i>	fork	<i>fourchette</i>
<i>gant</i>	glove	
<i>geounou</i>	knee	<i>genou</i>
<i>grîe</i>	grating, gridiron	<i>grille</i>
<i>hades }</i>	clothes	<i>hardes</i>
<i>rades }</i>		
<i>jalousie</i>	jealousy	
<i>jambon</i>	ham	
<i>lagon</i>	lagoon	

\* When the word has not been altered at all, we leave the French column blank, allowing the reader to see the French in the Creole.

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>liçon</i>	lesson	<i>leçon</i>
<i>mâmite</i>	camp-kettle	<i>marmite</i>
<i>ménage</i> {	domestic affairs, furniture	
<i>ménage</i>		
<i>misèr</i>	trials, distress	<i>misère</i>
<i>nage</i>	swimming, rower	
<i>nez</i> {	nose	<i>nez</i>
<i>nèn</i>		
<i>objection</i> {	objection	<i>objection</i>
<i>ôjection</i>		
<i>papier</i>	paper	
<i>pantoûffe</i>	slipper	<i>pantouffle</i>
<i>ravaïe</i>	ravage	<i>ravage</i>
<i>racine</i>	root	
<i>rideau</i>	curtain	
<i>sésion</i>	season	<i>saison</i>
<i>simaine</i>	week	<i>semaine</i>
<i>temps</i>	time	
<i>vache</i>	cow	

*b.* Nouns that have been taken “construction.”

This section will comprise Nouns taken into Creole in combination with some other word, usually an article or an adjective, which, having lost all meaning of its own, is become a mere initial of the newly-formed substantive. This incorporation of words that are “in construction” is not peculiar to the Creole. If we take, for example, the French *Monsieur*, sir, gentleman, we find that its component parts are *mon*, an adjective—my, and *sieur*, a noun — sir, master, &c. Literally, therefore, *mon-sieur* is my-master, my sir, or the like. But *mon* having lost all significance here, the combination *mon-sieur* means only what was formerly expressed by *sieur* alone. As with *mon*, in this particular instance, so has it fared with *du*, *des*, *la*, *le*, *ma*, *mon*, *ses*, *un* (*une*), which, generally in an altered shape, form the initial of many Creole substantives beginning with *di*, *la*, *l*, *ma*, *moun*, *ses*, *n* and *z*: the two last letters indicating the initial sounds of French words beginning with a vowel or silent *h*, immediately preceded by *un*.

(*une*) and *des*, *les*, &c. Subjoined are specimens of these composite nouns, with such locutions as may have given rise to them:

Creole.	English.	French
difé	fire, originated from	du <i>feu</i>
dithé	tea, "	du <i>thé</i>
divin	wine, "	du <i>vin</i> ,
bleau	water, "	de l' <i>eau</i>
labitide	habit, "	" <i>l'habitude</i> ,
lâdoëse	slate, "	" <i>l'ardoise</i> ,
lintécelle	spark, "	" <i>l'étincelle</i> ,
lafière	fever, "	" <i>la fièvre</i> ,
lapôte	door, "	" <i>la porte</i> ,
lageôle	jail, "	" <i>la gêole</i> ,
mounonque		" <i>la gêole</i> ,
mounonc	uncle, "	mon <i>oncle</i> ,
mononque		" <i>my uncle</i>
madame*	lady, "	ma <i>dame</i> ,
		" <i>my lady, Mrs.</i> (appellative)
matante	aunt, "	ma <i>tante</i> ,
sesadiex	farewell,	ses <i>adieux</i> ,
nâme	leave-taking	" <i>une âme</i> .
nannée	soul	" <i>une année</i>
ninîme	year,	" <i>une énigme</i> ,
nômme	riddle,	" <i>un homme</i> ,
zaffair	man,	" <i>des affaires</i> ,
zagriñen	business	" <i>des araignées</i>
zariñen	spider,	" <i>des ailes</i> .
zaile	wing,	" <i>des allumettes</i> ,
zallimette	lucifer match,	" <i>des amas</i> .
zamas	Cr. canetops.	" <i>des amis</i> ,
zamis	friends,	" <i>des ampoules</i> ,
zampoule	tumour,	" <i>des anguilles</i> ,
zanGîe	fresh water eel,	" <i>des ananas</i> ,
zanana	pine apple,	" <i>des anneaux</i> ,
zanneau	ear-ring,	" <i>des anges</i> ,
zagne, (rare)	angel,	" <i>des assiettes</i> ,
zassiette	plate,	" <i>des herbes</i> .
zêbe	grass,	" <i>some herbs</i>

\* The French use the phrase, "faire la *madame*," to set up for a lady.

<i>Creole.</i>	<i>English.</i>		<i>French.</i>
zeboueie	fish-gill "	"	(les ouïes) " the gills
zécôce	bark, (of a tree)	"	les écorces, " the barks
zéCHime, (léCHime) {	skimmings,	"	des écumes, " some froth
zéffort	effort, "	"	des efforts, " some efforts
zéGuîe	needle, "	"	des aiguilles, " some needles
zentraîes	entrails, } bowels }	"	des entrailles, " the bowels
zépinâd	spinage, "	"	des épinards, " some spinach
zépingue	pin, "	"	des épingle, " some pins
zépôle	shoulder,	"	les épaules, " the shoulder
zépon	spur, "	"	des éperons, " some spurs
zôdie	sweepings, } dirt, }	"	des ordures, " some sweep- ings, &c.
zoragne	orange, "	"	des oranges, " some oranges
zoreîe	ear, "	"	les oreilles, " the ears
zos	bone, "	"	des os, " some bones
zôteî	toe, "	"	les orteils " the toes, &c.

To the same class belong *Bondié*, God, or a deity of any kind; as, *yon bondié bois*, a wooden god; *beautemps*, good weather, (which is often preceded by a qualificative; as, *belle beautemps*, *joli beautemps*, fine weather); *bonmatin*, morning; *yon joû bonmatin*, one day (in the) morning; *dôte* for *d'autre*; *zôtes* for *vous autres*; etc. are formed on the same principle.

#### *Nouns Peculiar to The Dialect.\**

Here we include not only those nouns whose origin is local or African, but those also that have been framed by the Creoles from French words. The following specimens are but a few:—

<i>Creole.</i>	<i>English.</i>	<i>French Etymology.</i>
ambluï	evasion	
baboule	a kind of drum dance	
bacou-bacou	perquisites, secret gains	
bamboula	a kind of dance	

\* It is not pretended that some of the words of which the etymology has not been given or suggested, may not be French or Spanish: what we mean is, that none of them ever occurred in the French and Spanish works that we have consulted.

<i>Creole.</i>	<i>English.</i>	<i>French Etymology.</i>
<i>bêbelle</i>	a toy, finery	( <i>belle</i> )
<i>boubou</i>	a fright, hobgoblin	
<i>boucan</i>	a hurdle for smoking meats, a pile of sticks for burning; a row	
<i>boûgonnement</i>	a grumbling, a murmur	( <i>bourdon?</i> )
<i>boulôque</i>	confusion	
<i>bouzin, brouzin</i>	a hastily got up dance	
<i>caïambouque</i>	any secret place, obscurity	
<i>camañoc</i>	sweet cassada	( <i>manioc</i> )
<i>chavirade</i>	an upturning	
<i>CHiribibi</i>	a power of parched maize	
<i>choubichou</i>	talisman, amulet, sorcery	
<i>çoscaie</i>	manioc farina mixed with syrup	
<i>cotiche</i>	andal, mocassin	
<i>coucou</i>	a calabash bored at an end and hollowed out	
<i>couyenade      couyonade</i> }	nonsense, trifling	
<i>déchirade</i>	a tearing	( <i>déchirage</i> )
<i>développade</i>	a thrashing	( <i>développer</i> )
<i>dévirade</i>	a turning back	( <i>dévier</i> )
<i>drivaïèr</i>	a rover, vagabond	( <i>dériver</i> )
<i>fanfouliche</i>	tinsel ornament	
<i>fiñolement      fiolement</i> }	a refining	( <i>fignoler</i> )
<i>gabî</i>	a bundle of thatch leaves	
<i>gaïape</i>	a rude feast given to gratuitous helpers in field work	( <i>gaillard?</i> )
<i>gigodine</i>	furbelow, any dress ornamentation	
<i>Giola</i>	effects	
<i>graffiñade</i>	a scratching	( <i>griffade</i> )
<i>happe-salade</i>	a meddler	( <i>happer</i> , etc.)
<i>horrôpe</i>	a scrape, difficulty	
<i>iche</i>	child	
<i>joupa, ajoupa</i>	a garden hut, cabin	

<i>Creole.</i>	<i>English.</i>	<i>French Etymology.</i>
<i>maconage</i>	a clumsy sewing or tying	
<i>maconâie</i>		
<i>malongue</i>	a fellow passenger from Africa	
<i>malté</i>	distress, destitution	( <i>mal</i> )
<i>matété</i>	farina boiled into pap	
<i>mingan</i>	anything smashed	
<i>mou-mou</i>	a dumb person	
<i>moun-moun</i>		
<i>negue-maite</i>	lit. a slave of the same owner; a butting with the head	( <i>nègre maître</i> )
<i>ouâche</i>	display in dress or behaviour	
<i>sainbleau</i>	a heavy shower	
<i>savonade</i>	a soaping	( <i>savon</i> )
<i>soucrade</i>	a shaking	( <i>secouer</i> )
<i>soucouian</i>	a blood-sucking wizard	
<i>talala</i>	fuss, to-do	
<i>tambi</i>	a row, rambling talk	
<i>tanamâ</i>	(Sp. <i>tanta mar?</i> ) great fuss	
<i>témecou</i>	anything that embarrasses	
<i>touloume</i>	a coarse kind of sugar cake	
<i>touroume</i>		
<i>toural</i>	a talismanic leaf	
<i>tourial</i>		
<i>toûnement</i>	a turning	( <i>tourner</i> )
<i>virement</i>	(with the foregoing), a twisting	
	ing	( <i>viter</i> )
<i>vonon</i>	a bee	
<i>vonvonnement</i>	a buzzing	
<i>waïà</i>	a sort of hamper carried on the back	
<i>zandoli</i>	lizard	
<i>zengouinGin</i>	sorcery, jugglery	

*English Nouns in Creole.*

The English Nouns used in Creole are very numerous. They relate chiefly to matters brought into the Colony, or more directly under Creole cognizance, through English agency. The following will indicate the nature of these terms: *bosine*, (*bo-sinn.*) boat-swain (mill overseer); *stime-ingîne*, steam-engine; *man-a-wâr*, man-of-war; *mèl-bôte*, mail-boat; *wâdine*, warden; *warrant*; *tram-way*; &c., &c.

The wayward fancifulness of our people has not suffered the English portion of their dialect to remain without some perversions of meaning. As examples, we may notice the words "blanket," "blow," and "tune." "Blankite" in the mouth of a Creole, does duty similar to that done by "nigger" in the lips of a person proud of his exemption from the "curse of Canaan;" that is to say, *blankite* is a term of reproach levelled at *fair* complexions, especially when *rosiness* forms no part of them.

As to "blow," it is an incident or anecdote; e.g: *yon blow sôtî river la-bas là.* an incident has just happened yonder; *ba nous blow missier la, nonc, machet,*— pray, tell us the story about the gentleman, my dear.

A "tune," under the Creole form *CHoune*, is by no means suggestive of harmony. On the contrary, it denotes every provocation by which one seeks to fasten a quarrel upon another; as, *Main ça yon CHoune!* what a quarrel-picking! Sometimes a quarrel itself is thus described; as, *cosquel la té tinî yon belle CHoune êpis yeaux*, that ridiculous fellow had a fine row with them, Fr. *Ce ridicule-là avait une dispute sérieuse avec eux.*

#### *Nouns From The Spanish\*.*

From the ancient owners of the Colony, and doubtless from intercourse with the Main, our dialect has derived many Spanish words; whereof the following Nouns are among the most common:—

<i>Creole.</i>	<i>English.</i>	<i>Spanish Etymology.</i>
<i>arèpe</i>		
<i>babouchette</i>	a rope muzzle	( <i>boca?</i> )
<i>bôî</i>	indian corn dumpling	( <i>bollo</i> )
<i>cabouïâ</i>	a noose	(connected with <i>cabestro</i> )
<i>cachape</i>	a biscuit made of ground corn	
<i>catâ</i>	a sauce or syrup made of manioc juice	( <i>catar</i> )
<i>consuél</i>	consolation, remedy	( <i>consuelo</i> )
<i>cosquèl</i>	a laughing stock	( <i>cosquillas</i> )

\* Many of our words belong to the popular dialect of the Spanish Main, with which our acquaintance is, unfortunately, very limited. The reader will please observe that *ch* in this section is pronounced as in *chin, cheat, &c.*

<i>Creole.</i>	<i>English.</i>	<i>Spanish Etymology.</i>
<i>couyane</i>	the wife or husband of one's countryman or country-woman	( <i>cuñada</i> )
<i>farimañèl</i>	ostentation, braggadocio, finery	( <i>faramallerd</i> )
<i>golète</i>	schooner; Cr. also a long pole	( <i>goleta</i> )
<i>manià</i>	rope fitters put on horses	( <i>maniatar?</i> )
<i>matapèl</i>	ant-eater	( <i>matar, perro</i> )
<i>morocôte</i>	a river fish; a coin, value \$20	
<i>morocoï</i>	land turtle	
<i>papélon</i>	brown sugar (ungrauulated) made in loaves	( <i>pabellon?</i> from the shape of the article)
<i>példo</i>	a savoury dish of rice, fowl, &c. boiled together	( <i>paladar?</i> )
<i>sancoche</i>	a coarse dish of beef and plantains	( <i>sancochear</i> )
<i>sapatèr</i>	a flat fish	( <i>zapatero</i> )
<i>sogue</i>	thongs	( <i>soga</i> )
<i>tassò</i>	dried beef	( <i>tasajo</i> )
<i>tembandol</i>	electric eel	( <i>temblader</i> )
<i>tembladol</i>		
<i>torète</i>	a bullock	( <i>toreto</i> )

## NUMBER.

There are two Numbers: the Singular, denoting one object; and the Plural, denoting more than one.

As regards spelling, the plural of Nouns (and Adjectives may be formed, as in French, by adding *s*; except when the Singular ends in *s, x, or z*, in which case there is no addition; e.g.:

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
Sing. <i>yon zanana</i>	a pipe apple	<i>un anana</i>
Pl. <i>yon pile zananas</i>	many pine apples	<i>plusieurs ananas</i>
<i>yon lapôte</i>	a door	<i>une porte</i>
Pl. <i>déx, trois lapôtes</i>	two, three doors	<i>deux, trois portes</i>
Sing. <i>yon gouös caïe</i>	a large house	<i>une grande maison</i>
Pl. <i>grands caïes</i>	large houses	<i>(de) grandes maisons</i>
Nouns and Adjectives ending in <i>s, x, and z.</i>		
Sing. <i>yon mauvés zos</i>	a bad bone	<i>un mauvais os</i>
Pl. <i>mauvés zos</i>	bad bones	<i>(de) mauvais os</i>
Sing. <i>lavoéx doux la</i>	the sweet voice	<i>la voix douce</i>
Pl. <i>yon pile nez</i>	many noses	<i>plusieurs nez</i>

Nouns ending in *au*, *eau* may add an *x* according to French usage; e.g.:

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
Sing. <i>yon bateau</i>	a sloop	<i>un bateau</i>
Pl. <i>commèn bateaux?</i> how many sloops? <i>combien de bateaux?</i>		

But, as this is a *spoken*, and not a *written* dialect, we must attend more particularly to the *oral* mode of expressing Number.

The Singular is shown, as in English and French, by means of the Article Indefinite: of this there are sufficient examples above.

*Moèn voèr zanneaux et-pîs bouacelets nans yon magazin*, I saw *ear-rings* and *bracelets* in a store. In this sentence, no Article is used before *zanneaux* (*ear-rings*), and *bouacelets* (*bracelets*); because they are indeterminate, and denote the primary perception. But if we continue the sentence, adding our opinion of what we saw in the store, we must employ the article; as, *ces zanneaux la té bien nans goât moèn*; *main moèn pas té content ces bouacelets la*, the ear-ring were much to my taste; but I did not like the bracelets. We use th definitives *ces-la*. (*the*) in these instances, because *zanneaux* and *bouacelets* have, by the second mention of them, become determinate and specific. The rule for the Plural may, therefore, stand thus:—that, in the case of indeterminate objects, it is denoted by employing the Noun without any Article; as, *I tinî mangos et-pîs chapotîes nans pañèn la*, there are *mangoes* and *sapodillas* in the basket. But when the object spoken of is determinate, *ces* is put before the Noun, and *la* after it; as, *ous pé pouend ces chapoties-la, main léssez ces mangos-la là, pâce moèn bisoèn yeaux*, you may take the *sapodillas*, but leave the *mangoes* there, for I want them. All this is in accordance with Creole and English usage; but French usage is difrent. In the case of indeterminate objects when no words denoting quantity come before the Noun, the partitive article *must* be used; e.g.: *J'ai vu dans un magazin des anneaux et des bracelets; les anneaux étaient bien à mon goût, mais les bracelets ne me plâisaient pas.* The Creole plural is simply the French demonstrative construction, which, in familiar style, is frequently used in cases of this kind.

## GENDER.

In French Grammar there are only two Genders, which are applied to all Nouns, whether denoting animate or inanimate objects. As regards the latter class of Nouns, the Gender assigned them by custom is indicated by inflecting the Articles, Adjectives, and Pronouns relating to them. But, as in Creole Pronouns do not vary for Gender, and Articles do not vary at all, it is in connexion with the Adjectives, which admit, though sparingly, of such variation, that the gender of nouns denoting lifeless objects can be best determined. We therefore defer remarking on the subject till we come to treat of Adjectives. Meanwhile, it may be here recorded that Patois-speakers, when imitating the French construction, employ the feminine article, *la*, before the following substantives, although in French they are, in fact or by analogy,

of the Masculine Gender:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
la <i>badinaie</i>	joking	le <i>bardinage</i>
la <i>blâme</i>	blame	le <i>blame</i>
la <i>bouffaie*</i>	food	
la <i>bouigandaie</i>	Cr. romping, &c.	le <i>brigandage</i>
la <i>contentement</i>	joy, gladness	le <i>contentement</i>
la <i>diraie</i>	duration	(la <i>durée</i> )
la <i>restant</i>	remainder	le <i>restant</i>

We turn now to the Gender of Nouns denoting *animate* objects. The distinction of sex in Creole is indicated in three ways:

- (a) By different words; (b) by composition; (c) by derivation.
- a By different words; as,

<i>Creole.</i>	<i>English.</i>		<i>French</i>		
Masc.	Fem.	Masc.	Fem.	Masc.	Fem.
<i>compère</i>	<i>macoumèr</i>	godfather	godmother	<i>compère</i>	<i>commère</i>
		of one's child			
<i>coq</i>	<i>poule</i>	cock	hen		
<i>crabier</i>	<i>gasse† (Sp.)</i>	heron		<i>crabier</i>	

\* The termination *age* (whence the Creole *aïe*) is usually masculine in French.

† This word is the Spanish *garza*, a heron. In fact we say in Creole, *gasse à morène*, evidently *garza morena*, brown heron. It needs scarcely be added that the Creole form of the expression involves no reference to the colour of the bird.

<i>Creole.</i>		<i>English.</i>		<i>French</i>	
Masc.	Fem.	Masc.	Fem.	Masc.	Fem.
<i>fouèr</i>	<i>sér, sésé</i>	brother	sister	<i>frère</i>	<i>soeur</i>
<i>gâçon</i>	<i>fie</i>	boy, son	girl, daughter	<i>garçon</i>	<i>fille</i>
<i>louoi</i>	<i>lareine</i>	king	queen	<i>roi</i>	<i>reine</i>
<i>mari</i>	<i>femme, madame</i>	{ husband	wife	<i>mari</i>	<i>épouse</i>
<i>missier</i>	<i>madame</i>	gentleman	lady	<i>mousieur</i>	<i>madame</i>
<i>mounonque</i>	<i>matante, tantante</i>	{ uncle	aunt	<i>oncle</i>	<i>tante</i>
<i>nivé</i>	<i>nièce</i>	nephew	niece	<i>homme</i>	<i>nièce</i>
<i>nomme</i>	<i>femme</i>	man	woman	<i>neveu</i>	<i>femme</i>
<i>tauoueu</i>	<i>vache</i>	bull	cow	<i>taureau</i>	<i>vache</i>
<i>torète</i> (Sp.)	<i>ginisse</i>	bullock	heifer	<i>jeune tau- reau</i>	<i>genisse</i>

b By composition or the compounding of words; as,

Masc.	Fem.	Masc.	Fem.	Masc.	Fem.
<i>mâle-codène</i>	<i>timelle-codène</i>	turkey-cock	turkey-hen	<i>dindon</i>	<i>dinde</i>
<i>bouc-cabouite</i>	<i>timelle-cabouite</i>	he-goat	she-goat	<i>bouc</i>	<i>chèvre</i>
<i>macou-chatte</i>	<i>timelle-chatte</i>	tom-cat	she-cat	<i>chat</i>	<i>chatte</i>

When it is wished to intimate that the female has had young, *maman* is prefixed instead of *timelle*, especially when the feminine has not a distinctive form:—

<i>Creole.</i>	<i>English.</i>	<i>French</i>
<i>yon maman-bououique</i>	a she-donkey	<i>une anesse</i>
<i>yon maman-chatte</i>	a she-cat	<i>une chatte</i>
<i>yon maman-chein,</i> " " chien	a bitch a turkey-hen	<i>une chienne</i> <i>une poule d'Inde, &amp;c.</i>
<i>yon maman-codène</i>		

and so on of animals, with the above restriction.

c Gender is also shown by derivation; as,

<i>Creole.</i>	<i>English.</i>	<i>French</i>
<i>câpe*</i>	<i>cabouesse</i>	(cob      cobress)      ( <i>capre</i> <i>rapresse</i> )

\* The English and French of *côpe* and *cabouesse* are enclosed in parenthesis, as being, perhaps, West Indian. A "cob" is the off-spring of black and mulatto parents.

<i>Creole.</i>		<i>English.</i>		<i>French.</i>	
Masc.	Fem.	Masc.	Fem.	Masc.	Fem.
<i>carète</i>	<i>cäouogne</i>	turtle		<i>caret</i>	
<i>cousin</i>	<i>cousine</i>	tousin			
<i>dansèr</i>	<i>dansèse</i>	dancer		<i>danseur</i>	<i>danseuse</i>
<i>milâtre</i>	<i>milatresse</i>	mulatto	<i>mulatress</i>	<i>mulâtre</i>	<i>mulâtre</i>
<i>nègue</i>	<i>nègresse</i>	negro	<i>negress</i>	<i>nègre</i>	<i>nègresse</i>

The following feminine forms are peculiar:—

<i>Creole.</i>	<i>French.</i>	<i>English.</i>
<i>amise</i>	<i>for amie</i>	friend
<i>bonbonnière</i>	" <i>bombonnière</i>	Cr. cake-woman
<i>lavandèse</i>	" <i>lavandière</i>	laundress
<i>lessivièse</i>	(from <i>lessiver</i> )	washer woman

### CASE.

Is the relation which a Noun bears to another Noun, a Verb, or a Preposition occurring in the same sentence.

We may allow three Cases in Creole; viz., the Nominative, Possessive, and Objective.

The Nominative is the Noun (or Pronoun) represented as *being* or *doing*; e.g: *toute sêpent cest sêpent*, every snake is a snake; *mauvés mounes ca vive longtemps*. wicked people live long.

In these sentences, *sêpent* and *mounes* are Nominatives, they being represented as being and doing respectively.

In Creole the mode of forming this case is very simple. All that

A Noun is Possessive when it designates the owner or possessor. one has to do, is to name the possessor immediately after the object possessed; as *cäie Jean*, John's house; *chapeau papa tît fie la*, the girl's father's hat; i.e., (the) hat (of the) father (of the) girl This last rendering, which comes nearer to the Creole arrangement, is identical with the French construction, and shows that the former is a mere abbreviation of the latter; viz., (la) case (de) *Jean*; (le) *chapeau* (du) *père* (de la) *fille*:

Cr. *Bouöuique missier la té nans jôdin Châles.*

Fr. *Le bourrique (de) l'homme était dans (le) jardin (de) Charles.*

Eng. The donkey (of the) man was in (the) garden (of) Charles.

The Objective Case represents the Noun (or Pronoun) affected by the action of a Verb, or governed by a Preposition; as,

Cr. *Misèr ca fair macaques manger piment.*

Eng. Hard living makes *monkeys* eat *pepper*.

Fr. *La misère fait manger des piments aux singes*

Cr. *Tout moune cannaite ça qui ca bouïî nans canari yeaux.*

Eng. Every body knows what is boiling in his earthen pot.

Fr. *Chacun sait ses affaires.*

Besides the above, we have in Creole a sort of Dative Case, denoting the individual to, for, or with regard to whom any thing is done. This sign of this case is *ba* or *baï*, a shortening of the O. F. verb *bailler*, to give; e.g.: *li pôter tôments baï famîe i*, he brought trouble to his relations; *li ca chaëter corps-li baï dents rîe*; *lit.* he is conveying himself *give teeth to laugh*; *i.e.*, he is exposing himself to ridicule.

The two forms *ba* and *baï*, though identical in meaning, are not indiscriminately used. *Ba* comes only before the Personal pronouns, except *zôtes.*, which prefers *baï*; e.g.: *ba moën*; *ma li*; *ba yeaux*. In all other cases *baï* must be used; e.g: *baï yon madame*: *baï fouët moën*; *baï ces mouns la*: *li cäer fair gouös sauts baï zôtes*, he will be defiant towards you.

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### ADJECTIVES.

An Adjective is a word which expresses the quality of a Noun. as, *yon grand zaffair*, a great to-do; *yon belle fâce*, a fine joke.

Adjectives in Creole are any thing but well regulated. At every turn we hear them in French masculine forms to qualify feminine nouns, and *vice versa*. But there is, nevertheless, a distinct, though ill-sustained, attempt at gender inflection; especially in the case of adjectives describing the qualities of *human* beings. As to those that qualify nouns denoting animals and inanimate objects, their forms depend on whether the nouns have been adopted from the French by themselves, or so closely combined with the adjectives as to convey a single, though composite idea. In the former case, the adjective will have the form current in Creole: in the latter, it

will have the form required by French usage. For example, *yon grand tâbe, plime néf*, are the Creole equivalents of the French *une grande table, plume neuve*, a *large table, new pen*. The *masculine* forms *grand* and *néf* are employed in the Creole, because they are the forms current in the dialect. But in *tâbe ouönde, round table, ouönde*, (i.e. *ronde*,) the appropriate feminine adjective is used, because it happens to be the form always employed in this particular connexion. Thus it is with all similar compounds borrowed bodily from the French, and regarded in fact as a single word. In *chandelle ouömaine; toèle grise; grande messe, gouösse pièce*, for example, the adjectives *ouömaine, grise, grande, gouösse*, are feminine, in agreement with the nouns combined with them, according to French practice; and it is so because each of these combinations conveys but a single idea; being, in fact, a mere appellation, like the English *broad-cloth, hasty-pudding, sweet-meats, &c.*

With these general remarks, we proceed to minuter details. First of all, we may dispose of adjectives ending in *e* mute, since these, as in French, do not admit of any variation for gender; e.g.: Fr. *un homme fidèle*, a *faithful man*, *une femme fidèle*, a *faithful woman*. These adjectives have the same termination (*e*) in Creole but those in *le* drop *l*, when it is preceded by a consonant; as, Fr. *double, souple, aimable*, etc., Cr. *doube, soupe, aimabe*, etc. But when a vowel comes before *l*, it is retained; as, Fr. *fragile, inutile*. Cr. *fouagile, initile*. For the sake of sound, if *r* comes before the final *e*, the latter may be dropped, as *r* is never heard in Creole at the end of words.

It has been stated above that there is some attempt at inflecting Adjectives for Gender, especially when they denote the quality of *human beings*. Of the Adjectives which are so inflected, the following are the most usual:—

<i>a.</i>	Those ending in <i>és</i> , masc., <i>èse</i> , fem. Fr. <i>ais, aise</i> ; e.g:	
<i>Creole.</i>		<i>French</i>
<i>anglés, anglèse</i>	<i>English.</i>	<i>anglais, anglaise</i>
<i>fouancés, fouancèse</i>	<i>French.</i>	<i>français, française</i>

But *pôtiGés, écossés, îlandés*, etc. are not usually inflected in Creole.

<i>b.</i>	Adjectives ending in <i>r</i> , masc., <i>se</i> , fem.; e.g:	
<i>ouachèr, ouachèse</i>	<i>foppish, ostentatious</i>	
<i>escandalèr, escandalèse</i>	<i>noisy</i>	

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
flattèr, flattèse	Cr. sycophantic	flatteur, flatteuse
c. Adjectives ending in <i>in</i> , masc., <i>ine</i> fem.; e.g:		
coCHin, coCHine	roguish	coquin, coquine
malin, maline	cunning	malin, maligne
d. Adjectives ending in <i>x</i> , masc., <i>se</i> , fem.; e.g:		
jaloux, jalouse	jealous	
malhérêx, malhérèse	Cr. indigent, very poor	malheureux, euse
vertouéx, vertouëse	virtuous	vertueux, euse

The French masculine form seems to be preferred in the case of adjectives terminating in *nt*, *is*, *t*, which two last are mostly participial. In French an *e* mute is added to these endings to form the feminine.

Examples of adjectives in *nt*, *is*, and *it*, uninflected:—

Cr. *Yon viécoöps qui hampant.*

Eng. An old man who is grasping.

Fr. *Un vieillard qui est avare.*

Cr. *Mamzelle la assez insolent poû lot li.*

Eng. That (young) lady has her full share of insolence

Fr. *Cette demoiselle est assez insolente pour sa part.*

Cr. *Missier la sembe con si li té bien soupois; et madame li té soupois tou.*

Eng. The gentleman seems to have been greatly surprised; and his wife was surprised also.

Fr. *Ce monsieur paraît avoir été très surpris: et sa femme (était surprise) aussi.*

Cr. *Ce tits fies la té bien distréts nans lapouïers yeaux.*

Eng. The girls were greatly distracted in their prayers.

Fr. *Ces enfants étaient très distraites dans leurs prières.*

Cr. *Yon nômme instouit; yon femme instouit.*

Eng. A well-taught man; a well-taught woman.

Fr. *Un homme instruit; une femme instruite.*

The following adjectives are usually employed in the masculine form alone:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
Masc. & Fem.		
<i>blanc</i>	white	<i>blanc</i>
<i>épais</i>	thick	<i>épaisse</i>

## Creole.

Masc. &amp; Fem.

<i>faux</i>	false	Masc.	Fem.
<i>fin</i>	fine	<i>fin</i>	<i>fine</i>
<i>fort</i>	strong	<i>fort</i>	<i>forte</i>
<i>foués</i>	fresh, cool	<i>frais</i>	<i>fraiche</i>
<i>gaucher</i>	left-handed, awkward	<i>gaucher</i>	<i>gauchère</i>
<i>gouös</i>	big, coarse	<i>gros</i>	<i>grosse</i>
<i>grand</i>	large	<i>grand</i>	<i>grande</i>
<i>gras</i>	fat	<i>gras</i>	<i>grasse</i>
<i>gris</i>	grey	<i>gris</i>	<i>grise</i>
<i>jimeau</i>	twin	<i>jumeau</i>	<i>jumelle</i>
<i>loâd</i>	heavy	<i>lourd</i>	<i>lourde</i>
<i>pitit, 'tit</i>	little, small	<i>petit</i>	<i>petite</i>
<i>sain</i>	wholesome	<i>sain</i>	<i>saine</i>
<i>sec</i>	dry, crisp, curt	<i>sec</i>	<i>seche</i>

The following are used in the French feminine form only:

		Masc.	Fem.
<i>adoète</i>	adroit	<i>adroit</i>	<i>adroite</i>
<i>belle</i>	beautiful	<i>beau</i>	<i>belle</i>
<i>chèce</i>	dry (not wet)	<i>sec</i>	<i>seche</i>
<i>eoâte</i>	short	<i>court</i>	<i>tourte</i>
<i>doète</i>	straight	<i>droit</i>	<i>droite</i>
<i>étoète</i>	narrow	<i>étroit</i>	<i>étroite</i>
<i>fine</i>	Cr. slender	<i>fin</i>	<i>fine</i>
<i>foête</i>	cold	<i>froid</i>	<i>froide</i>
<i>laide</i>	ugly	<i>laid</i>	<i>laide</i>
<i>lasse</i>	weary	<i>las</i>	<i>lasse</i>
<i>léger</i>	light	<i>léger</i>	<i>légère</i>
<i>lente</i>	slow	<i>lent</i>	<i>lente</i>
<i>longue</i>	long	<i>long</i>	<i>longue</i>
<i>miette, mouette</i>	dumb, silent	<i>muet</i>	<i>muette</i>
<i>molle</i>	soft	<i>mou</i>	<i>molle</i>
<i>naïve</i>	Cr. candid	<i>naïf</i>	<i>naive</i>
<i>nette</i>	clean	<i>net</i>	<i>nette</i>
<i>sotte</i>	silly	<i>sot</i>	<i>sotte</i>
<i>soûde</i>	deaf, dull	<i>sourd</i>	<i>sourde</i>
<i>toute</i>	all	<i>tout</i>	<i>toute</i>

The following are peculiar in formation or with regard to origin:—

<i>Creole.</i>	<i>English.</i>	<i>French Etymology.</i>
<i>blémisse</i>	palish	( <i>blême</i> )
<i>bouïel</i>	brilliant, lively	( <i>briller</i> )
<i>caleau</i>	hard-up	
<i>came-came</i>	brazen	
<i>chacal</i>	stingy, shabby	
<i>congosal</i>	litigious, quarrelsome	
<i>couyasse</i>	foolish, silly	
<i>dènde</i>	determined	
<i>doubadou dibadi</i>	dandified	( <i>troubadour</i> )
<i>foubèn, foubien</i>	reckless	
<i>foutèse</i>	small, paltry	
<i>fouti</i>	ruined, "done for"	( <i>fichu</i> )
<i>GènGènfouñan }</i>	showy	
<i>GanGanfouñan }</i>		
<i>gouosièse, f</i>	coarse mannered	( <i>grossière</i> )
<i>hampant</i>	grasping, avaricious	( <i>happer</i> )
<i>jolotte</i>	lovely	( <i>joli</i> )
<i>macan la</i>	sopñish, ostentatious	
<i>mélouèr, èse</i>	meddlesome	( <i>mèler</i> )
<i>ñenñen, ien-ièn</i>	whimpering, fond of crying	
<i>ouachèr, se</i>	showy, dressy	
<i>piôcô (Sp.poco)</i>	paltry, small	
<i>tanCHinèse, f</i>	implacable, malice- bearing	( <i>rancunière</i> )
<i>wawà</i>	woe-begone	
<i>wangané, wanganèn</i>	addicted to sorcery	

### DEGREES OF COMPARISON.

There are three Degrees of Comparison:—

- The Positive, or the Adjective itself; e.g: *mélouèr*, meddlesome; *ououlant*, cunning.
- The Comparative, which is formed by prefixing *plis*, Fr. *plus*, more, (and sometimes *moëns* or *moënce*,) to the Adjective: thus, *plis mélouèr*, more meddlesome; *moënce ououlant*, less cunning.

c. The Superlative. This is expressed in the same way as the Comparative, and must be gathered from the context. In proverbial and other phrases from the French, the Superlative is, of course, according to French custom; e.g.:

Cr. Plis grand macanda moën jamain voërt.

Eng. The greatest muff I ever saw.

Fr. Le plus grand fat que j'aie jamais vu

Cr. La plis belle en-bas la bâe, lit. the prettiest (is) under the tub. As a proverb:—the best is yet to come.

Fr. La plus belle est sous la baïlle.

Sometimes the Superlative is expressed by means of a relative phrase containing the Comparative, with the words *passé toute* added; e.g.: *ça qui plis jolotte passé toute la*, that which is the prettiest of all.

#### *Irregular Comparatives.*

The Creole cannot be said to have Comparatives that are irregular, at least in the sense in which the following are so in French:—

#### *French.*

Pos.	Comp.
<i>bon</i> , good	<i>meilleur</i> , better
<i>mauvais</i> , bad	<i>pire</i> ,* worse
<i>petit</i> , small	<i>moindre</i> , smaller

#### *Creole.*

Pos.	Comp.
<i>bon</i>	<i>mëjér</i> , <i>plis bon</i>
<i>mauvés</i>	<i>plus mauvés</i>
<i>pítit</i>	<i>plis pítit</i>

#### *Comparisons.*

Comparisons of Superiority are made in Creole, (a) by placing *plis* before the Adjective and *passé* after it, and (b) by means of *passé* alone; e.g.: *zoreïes pas doé plis hauts passé tête*, the ears should not be *higher* than the head, Fr. *les oreilles ne doivent pas être plus haut placées que la tête*; *viécorps cela-la ca cœur li bon passé toute mouné*, this old man believes himself *better* than every body, Fr. *ce vieillard se croit meilleur que tout le monde*; *ous grand passé li*, you are *bigger* than he, Fr. *vous êtes plus grand que lui*.

Equality is sometimes denoted by placing *aussi* before the Adjective and *qui*, Fr. *que*, after it: thus—*Gangane yeaux aussi viéx qui mounonque nous*, their grandmother (is) as old as our uncle, Fr. *leur grand'mère est aussi vieille que notre oncle*.

\* Sometimes *plus mauvais*.—Delille..

But oftener the Adjective has only *con*, Fr. *comme*, after it; e.g.: *caïe Jean nêf con cela Vîtor*, John's house (is as) new as Victor's, Fr. *la maison de Jean est aussi neuve que celle de Victor*.

Inferiority is expressed:—

a. By negativing the Comparative of Equality; as *ous pas bon con li*, you are *not* (as) good as he, Fr. *vous n'êtes pas aussi bon que lui*; *yon matapêl pas faibe con yon manicou*, an ant-eater is *not so weak as an opossum*.

b. By placing *moène*, Fr. *moins*, before the Adjective and *qui* (sometimes *passé*.) after it; e.g: *yon drivaïèr moène sêviâbe qui* (or *passé*) *yon moune qui ca réter lacaie*, a rover is of *less service than* a person who stays at home, Fr. *un vagabond est moins serviable qu' une personne qui se tient chez lui*.

The Superlative Absolute is expressed by placing *bien*, *touöp*. (Fr. *trop*) or *tout*, before the Adjective; e.g: *ah, moncher ça té bien bon*, ah, my friend, that was *very good*, Fr. *ah, moncher c' était bien bon*. *blow çala touöp belle*, this affair is *exceedingly fine*, Fr. *cette aflaire est trop jolie*; *tit mammaïe la tout jolotte*, that little child is *very lovely*, Fr. *Cet enfant est très-joli*.

Sometimes a repetition of the Adjective serves the same purpose; as, *yeaux chêmber yon gouös*, *gouös caïman*, they (have) caught a *very large crocodile*, Fr. *ils ont pris un très-gros corcodile*.

Another mode, which is now almost out of fashion, (being confined to a few old persons in country districts,) is to place *tout-plein*, (all full) after the Adjectives:— *malongue moën goûmand tout plein*, my shipmate is *very close-fisted*.

#### *Adjectives—Numerals.*

The Numerals Adjectives are, with a few exceptions, pronounced as in French. The differences are as follow:

#### *Cardinal Numbers.*

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>yone</i>	one	<i>un, une</i>
<i>déx</i>	two	<i>deux</i>
<i>tois</i>	three	<i>trois</i>
<i>quâte</i>	four	<i>quatre</i>

These Creole forms are preserved in all cases.

The *q* in *cinq*, five is sounded in French when the word is alone, or comes before a vowel sound; but in Creole the same pronunciation, i.e. *senk*, is always adhered to;\* e.g.:

<i>cinq entétés</i> (senk-an-tay-tay)	five obstinates	<i>cinq entêtés</i>
<i>cinq joûs</i> (senk-zhoo)	five days	<i>cinq jours</i>

With regard to *six* and *dix* (six and ten) there is some inconsistency. We say *six goûdes* (see good), six dollars, *dix doéghts* (dee dway) ten fingers, etc., in strict accordance with French custom which makes the *x* silent before consonants. But, strangely enough, we also say *six misiciens* (seece me-ze-se-enh), six musicians, *dix batimens* (deece bah-te-manh) ten vessels;; besides sounding *x* in hundred other instances before consonants.

#### Fractional Numbers.

Creole.	English.	French.
<i>dimi, motie</i>	half	<i>demi, demie, moitié</i>
<i>yon tiers</i>	the third	<i>le tiers</i>
<i>tois quâts</i>	three-quarters	<i>les trois quarts</i>

The Creole seldom go farther than the above fractional parts.

#### Proportionals.

The only proportionals we have heard used are:—

<i>doube</i>	double	<i>le double</i>
<i>tribe</i>	triple	<i>le triple</i>

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## PRONOUNS.

A Pronoun is a word used instead of a Noun; e.g: *hier*, *meà et-pis sésé ous té si pèr*, *nous pouend cououî*, yesterday, *I* and *your sister* were so frightened, (that) *we took to our heels*, Fr. *hier*, *votre soeur et moi*, *nous avions une si grand' peur*, *que nous prîmes la fuite*; *hamac la té plis haut*, *main zôtes bessèr li*, the hammock was higher up, but *you lowered it*. Fr. *le hamac était plus haut*, *mais vous l' avez baissé*.

\* *Cinq-sous* (senh-soo), five cents, presents an exception; but the compound is regarded as a single word, involving but little, if any, reference to the component values of the coin.

There are seven kinds of Pronouns that we will notice; viz., Personal, Possessive, Relative, Demonstrative, Indefinite, Reflexive, and Interrogative.

### *Personal Pronouns.*

Stand for the names of individuals. In Creole they are as follow:—

#### SINGULAR.

Cr.	Eng.	Fr.	Cr.	Eng.	Fr.
1. <i>moèn</i>	I	<i>moi (je)</i>	1. <i>Nous</i>	we	<i>nous</i>
2. <i>ous</i>	you	<i>vous (tu)</i>	2. <i>zôtes</i>	<i>ye, you</i>	<i>vous (autres)</i>
3. <i>li, 'i</i>	he, she, it	<i>il elle</i>	3. <i>yeaux,</i>	they	<i>ils, elles (eux)</i>

These Pronouns are sometimes called Conjunctives, because they are used in conjunction with Verbs; thus:—*moncher, moèn ca pâler, et-pîs cest poû ous couter: si yeaux aller nans tou crabé, faut zôtes poñén yeaux, my friend, I speak, and you are to hearken: if they enter a crab's hole, you must catch them.*

### *Formation of the Personal Pronouns.*

To persons acquainted with French, nothing can be more obvious than the origination of the Creole Pronouns. But to those of our readers who may not know French, the following explanations may possess some interest:—

*Moén*, which represents the French *moi*, has been modified by the usual change of *oi* into *oe*, and the further addition of *n*. There can be no doubt that the fuller sound of *moi*, together with its frequency in familiar discourse, led to its adoption in preference to *je*, the proper Nominative.

*Tu*, the second person singular of the French Personals, has had, in the Trinidadian dialect, a singular fate. After diligent search we discovered it at the tail of two words; the one an *adverb*, and the other an *interrogative particle*, itself perverted and bereft of half its primeval force. The adverb in question is *ôti*, (where,) and the particle, *péti*, (can?). Were it not for the fulness of our conviction on the point, we should have hesitated to give the question *où es-tu?* where art thou, as the etymology of *ôti*, where. But, after all, there are stranger things in the Science of Language:

and, upon reflection, we are disposed to retract the apology introducing a derivation which is, on the whole, so obvious.

The Creoles, to ask a question in which the possibility of one's doing a thing is involved, employ *péti* as auxilliary to the principal Verb:—thus, *zôtes péti coér papa moèn die yon baggaie con çar?* can you (possibly) believe that my father said such a thing? That the French *peux-tu*, canst thou, is the original of *péti*, is a fact admitting of no dispute. In some of the other Islands, *tu* has enjoyed better fortune. The forms *to*, Nominative, and *tôe*, Possessive (and sometimes Objective), are honoured by elderly folk in Martinique, Guadalupe, etc.; but to *us*, the sound of these words is very tickling. *Si to badnèn épis CHêmbois, papa toé 'a bicher* *toé*, is the Guadaloupian way of saying: *si ous badnèn épis* (or *avec*) *sôcier, papa ous va batte ous*, if you dabble in sorcery, your father will beat you. We, however, hear *to* and *toé* in *bellairs* composed in country districts here; but the use of them is generally satirical.

With regard to *li*, which the Creole sometimes shorten into *'i*, it is a corruption of *le*, the French third person masculine Accusative.

*Zôtes* is formed on the same principle with *zassiette*, *zepingue*,\* etc. The frequent hearing of the colloquial *vous autres* from their owners, gave rise to the formation of this word by the Negroes..

In *yeaux*, which is clearly *eux*, the initial *y* is but a fulcrum for the voice.†

#### Possessive Pronouns.

Possessive Pronouns stand for the name of the owner or possessor. They are of two kinds: viz: Conjunctive and Disjunctive.

a. Conjunctive Possessives are employed always in conjunction with the Noun possessed. In Creole the Personal Pronouns become Possessives of this class by being merely added to the Noun; e.g:

#### Singular.

Creole.	English.	French.
1. <i>bohotés moèn</i>	1. <i>my effects</i>	1. <i>mes effets</i>

\* See page 17.

† Compare, for instance, the first syllable of the Spanish *yerro* with *err* in Lat. *erro*, and that of the Indian word *yankee* or *yengee* with *eng* (*I*) in the word English. For further remarks on the Pronouns, see Syntax.

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
2. <i>gogo ous</i>	2. <i>your namesake</i>	2. <i>ton (votre) homonyme</i>
3. <i>sottises li</i>	3. <i>his, her abuse</i>	3. <i>ses injures</i>

*Plural.*

1. <i>bitation nous</i>	1. <i>our estate</i>	1. <i>notre habitation</i>
2. <i>horròpe zôtes</i>	2. <i>your scrape</i>	2. <i>votre embarras</i>
3. <i>zancêtes yeaux</i>	3. <i>their forefathers</i>	3. <i>leurs ancêtres</i>

b. Disjunctive Possessives come always by themselves. These in Creole are composed of the Demonstrative *cela*, (slah,) that, prefixed to the Personals; e.g:

*Singular.*

1. <i>cela-moèn</i>	1. <i>mine</i>	1. <i>le mien, la mienne etc.</i>
2. <i>cela-ous</i>	2. <i>yours</i>	2. <i>le tien, la tienne, etc.</i>
3. <i>cela-li, cela-î</i>	3. <i>his hers. its</i>	3. <i>le sien, la sienne, etc.</i>

*Plural.*

1. <i>cela-nouns</i>	1. <i>ours</i>	1. <i>le, la nôtre, les nôtres</i>
2. <i>cela-zôtes</i>	2. <i>yours</i>	2. <i>le, la vôtre, les vôtres</i>
3. <i>cela-yeaux</i>	3. <i>theirs</i>	3. <i>le, la leur, les leurs</i>

*Illustrations.*

Cr. *Macaque die ça qui nans bouche li pas cela-li.*

Eng. Monkey has said (that) what's in his mouth is not his.

Fr. *Le singe a dit que ce qui est dans sa bouche n'est pas à lui.*

Cr. *Cela qui moune live la yest? Cest cela-nous.*

Eng. Whose is the book? It is ours.

Fr. *A qui est le livre? C'est le nôtre.*

Cr. *Oti cela-zôtes? Li tomber nans pît èvec cela-yeaux.*

Eng. Where (is) yours? It fell in (the) well (along) with theirs.

Fr. *Où est le vôtre? Il est tombe dans (le) puit avec le leur.*

*Remarks.*

Natives of Guadalupe, etc. form these Possessives somewhat differently; e.g:

a. *Conjunctives:*—

1. <i>pays à-moèn</i>	1. <i>my countryman</i>	1. <i>mon compatriote</i>
2. <i>bitin à-ous</i>	2. <i>your (portable) pro- perty</i>	2. <i>vos baggages</i>
3. <i>pôpôte à-li</i>	3. <i>her doll</i>	3. <i>sa poupee</i>

*b.* Disjunctives:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
1. <i>ta moèn</i>	1. mine	1. <i>le mien</i> , etc.
2. <i>ta toé</i>	2. thine, yours	2. <i>le tien</i> , etc.
3. <i>ta li</i>	3. his, hers, its	3. <i>le sien</i> , etc.

This is a mutilation of the French Possessive construction, *être à*; e.g: *c' est à moi*, it is *mine*, etc.

*Relative Pronouns*

Are so called because they relate to some Noun or Pronoun preceding them.

We employ but two Relatives in the Trinidadian Patois viz., *qui*, who, which; and *ça*, whom, which. The following are illustrations of their use:

(*qui*)

Cr. *Toèle la qui la-sous lingue\* la.*

Eng. The cloth which is on the line.

Fr. *La toile qui est sur la ligne.*

(*ça*)

Cr. *Chapeau la ça papa moén pède la.*

Eng. That hat which my father lost.

Fr. *Le chapeau que mon père a perdu.*

Cr. *Missier la ça yeaux pougaller la.*

Eng. The man whom they thrust out.

Fr. *Le monsieur qu'on a mis dehors.*

Except by children, *ça* is, however, seldom thus employed. The most ordinary mode of expressing objective relations of this sort, is by omitting the pronoun altogether, as is usually done in familiar English, when, for example, we say: *the hat my father bought for me*. *the man they thrust out*, the relative *which* being omitted in the first sentence, and *whom* in the second. In Creole these phrases are ordinarily: *chapeau la papa mo\_n gañen ba moèn la*; *missier la yeaux pougauuer la*.

HE WHO, THEY, WHO, (Fr. *celui qui*—*ceux qui*) are represented in Creole by *ça qui*; e.g: *ça qui content bêbelle doé travâie poû li*, *they who like finery ought to work for it*, Fr. *ceux qui aiment des ornements doivent travailler pour les avoir.*

\*Pronounced *leeng*.

*What*, the Compound Relative, Fr. *ce que*, *ce dont*, etc. is likewise *ça* in Creole; e.g:—

- Cr. *Ous trapper ça ous té envie 'a.*  
 Eng. You have got *what* you desired.  
 Fr. *Vous avez obtenu ce que vous désiriez.*  
 Cr. *Moèn pas voer ça ous té pâler moèn la.*  
 Eng. I have not seen *that* of *which* you had spoken to me.  
 Fr. *Je n'ai pas vu ce dont vous aviez parlé.*

### Demonstrative Pronouns

Serve to point out objects. In Creole there is, strictly speaking, but one Demonstrative Pronoun; viz *cela-la* (*slah-lah*.) or *ça-la*, and this, like the Article Definite, always comes after its Noun; e.g;

Cr. *Zombi cela-la*; Eng. *this ghost*; Fr. *cette apparition*.

Cr. *Jipe çala*; Eng. *this skirt*; Fr. *cette jupe*.

*These*, the plural of *this*, is expressed in Creole by placing *ces* before the Substantive and *cela-là* (*slah lah*) or *ça-la* after it; e.g: *toutes ces coupons cela-là pas lâges*, all *these* (*cloth*) remnants are not wide, Fr. *tous ces coupons ne sont pas larges*; *ces baggaïes ça-là pas ca fair moèn plésir*, *these things do not please me*, Fr. *ces choses ne me plaisent pas*.

The Demonstrative, *that*, which serves to point out remote objects, has no exact equivalent in Creole. Sometimes, and especially in relative clauses, and after Possessives, the Creole Definite Article (*la*) resumes its demonstrative import; e.g.—

- Cr. *Nômme la ous té ouèr là-bas-lâ.*  
 Eng. *That man whom you saw yonder.*  
 Fr. *Cet homme que vous avez vu là-bas.*  
 Cr. *Jadin moén la couvert épis zêbes*  
 Eng. *That garden of mine is overgrown with grass.*  
 Fr. *Mon jardin est rempli d' herbes.*

*Ces* has already been noticed as performing in Creole the function of Plural Definite Article. The same construction with *la* is used to express the Plural Demonstrative, *those*; eg: *oui, ces joûs la té bons joûs*, yes, *those days were good days*, Fr. *oui, ces jours-là étaient de bons jours*.

## INDEFINITE PRONOUNS. &amp;c.

To a certain class of words bearing a vague pronominal import, Grammarians have given the names of Indefinite Pronouns. Some of these are adjectives, and are sometimes joined to Nouns, while others are substantives or abbreviated phrases.

The following are the most usual in Creole:—

<i>Creole.</i>	<i>English</i>	<i>French.</i>
<i>aïen, añen</i>	nothing	<i>rien</i>
<i>auChaine</i>	no, adj.	<i>aucun, aucune</i>
<i>ça</i>	whatever	<i>ce que</i>
<i>chaque</i>	each, every	
<i>chaquin</i>	every one	<i>chaqu'un une</i>
	some one	<i>quelqu'un, une</i>
<i>CHêque</i>	some	<i>quelque</i>
<i>CHêque-moune</i>	somebody	<i>quelqu'un, une</i>
<i>CHêque-zins</i>	some, a few	<i>quelques-uns, unes</i>
<i>dôte</i>	other, some other	<i>d'autres</i>
<i>en-pile, yon pile</i>	many	<i>beaucoup (de gens)</i>
<i>lézôtes</i>	others	<i>autrui, les autres</i>
<i>lôte</i>	the other	<i>l'autre</i>
<i>moune</i>	people, they, one	<i>on</i>
<i>ni yone ni lôte</i>	neither; both	<i>ni l' un ni l' autre</i>
<i>pêsonne</i>	no one, nobody	<i>personne</i>
<i>qui-ci-soit</i>	any—soever	<i>qui ce soit</i>
<i>tel- moune</i>	such a one	<i>un tel</i>
<i>tous-lé-dêx</i>	both	<i>l'un et l' autre</i>
<i>toute-baggaïe</i>	everything	<i>tout, toute</i>
<i>toute ça</i>	everything, whatever	<i>tout ce (que)</i>
<i>toute-moune</i>	everybody	<i>tout le monde</i>
<i>yeaux</i>	people, folk	<i>on</i>
<i>yon moune</i>	a body, some one	<i>quelqu'un</i>
<i>yone-et-lôte,</i>	one another	<i>l'un et l' autre</i>
<i>yone-à-lôte</i>		
<i>yone-o-bèn-lôte</i>	{ either, one or the other	<i>l'un ou l'autre</i>
<i>yone-o-lôte</i>		
<i>yon tel</i>	such a one	<i>un tel</i>

*Illustrations.*

Cr. Yon moune die moèn li ouèr nous.

Eng. some one told me he saw us.

Fr. Quelqu'un m'a dit nous avoir vus.

*Illustrations.*

- Ct. *Pas fair lèzôtes ça ous pas sé vlé yeaux fair zôtés.*  
 Eng. Do not to others what you would not wish them to do to you.  
 Fr. *Ne faites pas à autrui ce que vous ne voudriez pas qu'on vous fît.*
- Ct. *Yeaux ca dîe yon pile baggaïes conte le.*  
 Eng. People say many things against him.  
 Fr. *On dit beaucoup de choses contre lui.*
- Ct. *Pouend ça yeaux ba ous.*  
 Eng. Take whatever they give you.  
 Fr. *Prenez ce qu'on vous donne.*
- Ct. *Moune ca coñèn nans lapôte la.*  
 Eng. Some one is knocking at the door.  
 Fr. *On frappe à la porte.*
- Ct. *Chaqueun ca chonger ôni poû corp-yeaux.*  
 Eng. Each is thinking only of himself.  
 Fr. *Chaque'un ne pense qu'à soi.*
- Ct. *Sí yeaux té dîe tel moune té ca châcher nous.*  
 Eng. If they had said such a one had been seeking us.  
 Fr. *Si l'on avait dit qu'un tel nous cherchait*
- Ct. *Moèn pas ca doe ni yone ni lôte.*  
 Eng. I owe neither (of them).  
 Fr. *Je ne dois ni à l'un ni à l'autre.*
- Ct. *Tit sie la jiter ni yone ni lôte.*  
 Eng. The girl abused them both.  
 Fr. *La fille inventiva l'un et l'autre.*
- Ct. *Oti fouèt moèn yest là, li foubèn toute-baggaïe.*  
 Eng. In his present condition, my brother is regardless of every thing  
 Fr. *Dans l'état où mon frère se trouve, il ne regarde rien.*
- Ct. *Pesonne pas jamain die ça.*  
 Eng. No one ever said that.  
 Fr. *Personne n'a dit ce'a.*

## REFLEXIVE PRONOUNS

A Reflexive Pronoun represents at the same time the agent and object of an action. In Creole, the noun *corps*, body, prefixed

to the Personals, expresses the reflexive idea in a manner at once natural and forcible:—

*Singular.*

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
1. <i>corps-moën</i>	myself	<i>me</i>
2. <i>corps-ous</i>	yourself	<i>te, vous</i>
3. <i>corps-li</i>	himself, herself, itself	<i>s</i>

*Plural.*

1. <i>corps-nous</i>	ourselves	<i>nous</i>
2. <i>corps-zôtes</i>	yourselves	<i>vous</i>
3. <i>corps-yeaux</i>	themselves	<i>se</i>

*Illustrations.*

Cr. *Moën té ca pâler baï corps-moën.*

Eng. I was speaking to *myself*.

Fr. *Je parlais à moi-même.*

Cr. *Ous c'aller finî èvec corps-ous.*

Eng. You will ruin *yourself*.

Fr. *Vous allez vous perdre.*

Cr. *Capitaine la blesser corps-li.*

Eng. The captain wounded *himself*.

Fr. *Le capitaine s' est blessé.*

Cr. *Anouns chapper corps-nous.*

Eng. Let us take *ourselves* off.

Fr. *Echappons nous.*

Cr. *Zôtes pas connaître corps-zôtes.*

Eng. You don't know *your (own) selves*.

Fr. *Vous ne vous connaissez pas*

Cr. *Yeaux amboëse corps-yeaux*

Eng. They (hurriedly) concealed *themselves*

Fr. *Ils se sont (vivement) cachés.*

When *self* is merely emphatic, it is rendered, as in French, by adding *même*; e.g.:—

1. <i>moën-même</i>	myself	<i>moi-même</i>
2. <i>ous-même</i>	yourself	<i>vous-même</i>
3. <i>li-même, i-même</i>	himself, herself, itself	<i>lui-même</i>

<i>Creole.</i>	<i>English.</i>	<i>French</i>
1. <i>nous-mêmes</i>	<i>ourselves</i>	<i>nous-mêmes</i>
2. <i>zôtes-mêmes</i>	<i>yourselves</i>	<i>vous-mêmes</i>
3. <i>yeaux-mêmes</i>	<i>themselves</i>	<i>eux-mêmes</i>

Cr. *Moèn pé ouèt ça moèn-même*, I can see that *myself*, Fr. *Je puis voir cela moi-même*.

Cr. *Fair toute travâie la ous-même*, do all the work *yourself*, Fr. *faites tout le travail vous-même*.

Cr. *Missier la happer tit mamaie la li-même*, the gentleman *himself* seized the child, Fr. *le monsieur a saisi l'enfant lui-même*.

Very often, for the sake of greater emphasis, the Reflexives and Compound Personals are combined; as,

Cr. *Ous ca babinèn corps-ous-même*, you are deceiving *your (own) self*, Fr. *vous vous trompez vous-même*.

### *Interrogative Pronouns*

Serve to ask questions. Those commonly employed in Creole are:—

à *qui?* who? whose? *ça?* (before relatives) who? what? *qui?* what? *qui ça?* what? *quil-estce?* which? which of them? *qui-moune?* who?

### *Illustrations.*

Cr. à *qui ous?* who are you? Fr. *qui êtes-vous?*

Cr. *ça qui là?* who (*what*) is there? Fr. *qui est-là?*

Cr. *ça ous pède?* what (*have*) you lost? Fr. *qu'avez-vous perdu?*

Cr. *compte qui moune zôtes ca pâlet?* of whom are you speaking?

Fr. *de qui parlez-vous?*

Cr. *qui! matton?* what! run away? Fr. *quoi! évader?*

Cr. *main, qui ça ous baîe?* but, what did you give? Fr. *mais, qu'avez-vous donné?*

Cr. *quil-estce ous simiét?* which do you prefer? Fr. *lequel préférez-vous?*

Cr. *qui-moune ça ca vinî là?* who is it coming there? Fr. *qui est celui qui vient là*

## VERBS.

A Verb is a word which denotes being or doing.

With some few exceptions, the Verbs in Creole are French Infinitives, often altered by mispronunciation. In adopting this part of speech, the original framers of the dialect, having no

other guide than the ear, not seldom made Infinitives of past participles, indicatives, imperatives, and, sometimes, of even nouns, adjectives and other parts of speech. In a set of Verbs so irregularly derived, we should look in vain for that uniformity of ending, which prevails in the French Conjugations. Nevertheless, a clear insight into this part of Creole Grammar may be obtained, if, setting aside the question of form, we examine the Verbs only with reference to their actual derivation. Thus considered, they fall under five heads, according as they represent, (a) real French Infinitives; (b) Past Participles; (c) Indicatives; (d) Imperatives; and (e) Nouns, Adjectives, etc. converted into verbs.

a. *French Infinitives.*

1. Most verbs ending in the sound of é(r); as,

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>blâmer</i>	to blame	<i>blâmer</i>
<i>ctier</i>	to call; Cr. to name	
<i>fiñoler, fiñonler</i>	to flourish ( <i>trans.</i> )	<i>fignoler</i>
<i>gôñâder</i>	to deride, to provoke	<i>goguenarder</i>
<i>sauter</i>	to leap, jump	
<i>simèn*</i>	to scatter abroad	<i>semér</i>
<i>touver</i>	to find	<i>trouver</i>
<i>vider</i>	to pour out	

2. Verbs having the final sound of *i*, which represents *ir* of the second French Conjugation:—

<i>accompî</i>	Cr. to fulfil	<i>accompîrir</i>
<i>bannî</i>	to banish	<i>bannir</i>
<i>cououiî</i>	to run	<i>courir</i>
<i>fouémî, fouèmî</i>	to shudder	<i>frémîrir</i>
<i>gâñî</i>	to garnish	<i>garnir</i>
<i>hai</i>	to hate	<i>haïr</i>
<i>vêti</i>	to warn	<i>avertir</i>

3. The following verbs of the third French Conjugation in *voir*, Cr. *voët*:—

<i>avoët</i>	Cr. to procure, (to have) <i>avoir</i> , to have
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\* As has been remarked at page 5, the terminational *er* is usually converted into *en*, after a nasal. This change affects very many infinitives of the first French Conjugation; e.g.: *bîmèn, geûmèn, simèn, toûnen*, etc. for, for *abîmer, (se) gourmet, semer, tourner*, etc.

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>apêcivoèr, pêcivoèr</i>	to perceive	<i>apercevoir</i>
<i>téciwoèr, ticivoèr,</i>	to receive	<i>recevoir</i>
<i>rigouwoèr</i>		
<i>rivoèr*</i>	to see again, to ask again	<i>revoir</i> , to see again
<i>voèr, ouèr</i>	to see	<i>voir</i>

4. Infinitives of the fourth French Conjugation, sounded in Creole without the *r*:—

<i>confie</i>	to confit, boil in sugar	<i>confire</i>
<i>coudre</i>	to sew	<i>coudre</i>
<i>fouie</i>	to fry	<i>frire</i>
<i>vive</i>	to live	<i>vivre</i>

But when *re* is in French preceded by *nd* (i.e. *ndre*), both *d* and *r* are dropped:—

<i>craine</i>	to fear	<i>craindre</i>
<i>fône</i>	to melt	<i>fondre</i>
<i>joéne</i>	to join	<i>joindre</i>
<i>répône</i>	to answer	<i>repondre</i>

NOTE — To avoid too wide a departure from the French orthography, we have retained *d*, when *n* before it is preceded by *e*; as dropping the former letter totally changes the pronunciation. The *d*, however, must not be sounded:—

<i>attende</i> ( <i>attann</i> )	to wait for	<i>attendre</i>
<i>fende</i> ( <i>fann</i> )	to split	<i>fendre</i>
<i>vende</i> ( <i>vann</i> )	to sell	<i>vendre</i>

b. *French Past Participles Become Infinitives † In Creole.*

<i>apêcî</i>	to perceive, i.e.	<i>aperçu</i>	past par. of <i>apercevoir</i>
<i>assise</i>	to sit "	<i>assise, f</i>	" " " <i>s'asseoir</i>
<i>commis</i>	to commit "	<i>commis</i>	" " " <i>commettre</i>
<i>couvèr</i>	to cover "	<i>couvert</i>	" " " <i>couvrir</i>
<i>démis, démis</i>	to sprain "	<i>démis</i>	" " " <i>demettre</i>
<i>échi</i>	to elapse "	<i>échu</i>	" " " <i>échoir</i>

\* This verb is often used in the latter sense—as, *ous pas tñi aïen à rivoér épis moén*, you have nothing more to ask (or to seek) from me.

† For examples of this kind of verb-derivation, compare the English to accrue, to apprise, from accrû, past part. of accroître, and appris, past part. of apprendre, and verbs ending in ate, from Lat. past parts. in atus.

<i>Creole.</i>	<i>English.</i>		<i>French.</i>
môr	to die i.e.	mort	past part. of mourir
ne	to be born "	né	" " " naître
ouèr	to open "	ouvert	" " " ouvrir
pêdi	to lose "	perdu	" " " perdre
résoli	to resolve "	resolu	" " " résoudre
souffre	to suffer "	souffert	" " " souffrir

*Souffouî* (for *souffrir*) is pretty often heard in our Patois; but *couvouî*, *mououî*, *ouwouî* (for *couvrir*, *mourir*, *ouvrir*), only by natives of Guadalupe, Martinique, etc.

#### c. Indicative Conversions.

The following verbs are conversions of French Indicatives into Infinitives. It being difficult, in most of these cases, to determine what particular person of a given tense may have been at first adopted, we deem it best to do away with inflectional forms in this section also, when that could be effected without altering the sound. For instance, we give the artificial form *vaû*, instead of *vaux* or *vaut*, both of which are pronounced *vo\**. The other substitutions, with their probable originals, may be seen in the subjoined list:—

<i>baie</i>	to give from	<i>baille, baillent</i>	Ind. Pres. of <i>bailler</i>
<i>doé</i>	to owe	<i>dois, doit (devez?)</i>	" " " <i>devoir</i>
<i>môde</i>	to bite. (of a fish)	<i>mordent (mordre?)</i>	" " " <i>mordre</i>
<i>pé</i>	to be able	<i>peux, peut</i>	" " " <i>pouvoir</i>
<i>sa</i>			
<i>savie</i>	to know }	<i>savent</i>	" " " <i>savoir</i>
<i>té</i>	was	<i>étais, était</i>	" <i>Imp.</i> " <i>être</i>
<i>travaie</i>	to work	<i>travaille, travaillent</i>	" <i>Pres.</i> " <i>travailler</i>
<i>vaû</i>	to be worth	<i>vaux, vaut</i>	" " " <i>valoir</i>
<i>vlé</i>	to want	<i>voulez (voulais, voulait?)</i>	" " <i>etc.</i> " <i>vouloir</i>

To these may be added *voudré* and *sé*, which represent the French conditionals *voudrais* (or *voudrait*), and *serais* (or *serait*); and finally, *ensouhaite*, which forms a sort of optative.

#### d. Verbs From The Imperative.

We give the following as derived from Imperatives, although they may, with a single exception, be from the second person

\* See Orthography, page 12.

stated,\* we think the presumption is in favour of the former plural Indicative Present as well. But, for reasons hereafter to be viewed. The matter, however, is of small consequence. In the following list, the verbs in *ez* are spelt with an *er*, to secure a distinction between actual and derivational Infinitives.

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>môder, moder</i>	to bite	i.e. <i>mordez</i> 2 pl. Imper. of <i>mordre</i>
<i>défaite</i>	to loose	" <i>defaitez</i> " " " " <i>défaire</i>
<i>métter</i>	to put on, wear	" <i>mettez</i> " " " " <i>mettre</i>
<i>soucouter</i>	to aid	" <i>secourez</i> " " " " <i>secourir</i>
<i>tienne</i>	to hold, keep	" ( <i>qui'il</i> ) <i>tienne</i> 3 sing. " <i>tenir</i>

#### c. Nouns and Adjectives Employed as Verbs

<i>bisoèn</i>	to need	from <i>avoir besoin (de)</i>
<i>content</i>	to like	" <i>être content (de)</i>
<i>crédî</i>	to give or take credit	" <i>vendre ou acheter à crédit</i>
<i>envie</i>	to long for, to desire	" <i>avoir envie (de)</i>
<i>gäouler</i>	to romp	" <i>garruleux (adj.)</i>
<i>jaloû</i>	to envy, be jealous of	" <i>être jaloux (de)</i>
<i>mecontent</i>	to grow dissatisfied with	" <i>être mécontent (de)</i>
<i>pêx</i>	to be silent	" <i>paix!</i>
<i>pèr</i>	to fear, to dread	" <i>avoir peur (de)</i>
<i>plein</i>	to fill	" <i>plein (adj.)</i>
<i>soèn</i>	to care, to nurse	" <i>avoir soin (de)</i>
<i>soucier, pas soucier</i>	to care nothing for	" <i>être soucieux, to be anxious</i>

To these may be added *acoupi*, to stoop or squat; *ageounoux*, to kneel, Fr. *croupir*; *être à genoux*.

#### Verbs Peculiar To The Creole.

In conformity with our plan, we here present a few specimens of verbs peculiar as to origin or formation, with one or two from English and Spanish:—

<i>amagoter</i>	to bind, wrap up	( <i>magot</i> )
<i>amblouser</i>	to deceive	
<i>aouantar</i>	to contend	(Sp. <i>aguantar</i> )

\* See Syntax of the Personal Pronouns.

<i>Creole.</i>	<i>English</i>	<i>Etymology</i>
bobo	to hurt, annoy	
boucanèn, boucaner	to smoke ( <i>trans.</i> )	
bouffeter	to snub	
cancansiner	to stagnate	( <i>calciner?</i> )
CHêmbert*	to hold, seize	( <i>tiens bien?</i> )
chèper	to excel greatly	
conifler		
esconifler	to loiter about, dawdle	
corcobiat	to prance; work hard	(Sp. <i>corcovear</i> )
cosqueliser	to make a laughing-stock of	
drivaïer	to wander about, be a vagabond	( <i>dériver</i> )
fél	to fail	(Eng.)
fouter	to strike, beat; cast down violently; give in a rude manner	
gäouler†	to romp	( <i>garruleux</i> )
gouroupier	to curry favour	( <i>croupier</i> )
graffiñèn, graffiñer	to scratch	( <i>griffonner</i> )
janjoler	to twist, wriggle	
lainer	to beat, strike violently	
mâchicoter	to tear or crush in pieces	( <i>mâchicatoire</i> )
maChucar	to smash	(Sp. <i>machucar</i> )
marecager	to entangle, involve	( <i>marécage</i> )
maconnèn	to sew or tie clumsily	
mèk-mèk	to mince matters	(Eng. <i>make make</i> )
rodaïer	to ramble about	( <i>roder</i> )
saggaïer	to ransack; cut in pieces	( <i>saccager</i> )
santourar	to bless; ironically, to abuse	(Sp. <i>santoral</i> )

\* The Creoles in speaking use the interjection CHêns! obviously the French *tiens!* which is commonly employed in the same way; thus CHêns! moèn CHêmbert zomb'i, hold! I have found him out, Fr. *tiens!* je l'ai surpris dans ses ruses.

† For *gaouléx*. The artificial forms in this list are intended for the better discrimination of these words when they are verbs. We may here repeat that we usually adopt such forms whenever they appear to be necessary. For example, in the section containing Creole infinitives that are in reality French past participles, we have *couvèr*, *môr*, *ouvèr*, etc. for *couvert*, *mort*, *ouvert*; etc., these latter forms being reserved for us as participles.

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>simier*</i>	to prefer	(ce serait mieux?)
<i>toriar</i>	to bait bulls, etc.	(Sp. <i>torear</i> )
<i>tounaïer</i>	to turn frequently	(tourner)
<i>vuûmier*</i>	same as <i>simier</i> ....	(vaut mieux)
<i>vavoter</i>	to whirl violently; hover; wallow	
<i>vinaïer</i>	to come often	(venir)
<i>vonvonèn, vonvonner</i>	to buzz	
<i>wâte-wâte</i>	to say "what, what"; i.e. to speak English	
<i>zéponèn</i>	to spur	(épéron)

### Auxilliaries

Of all the Creole Auxilliaries, the most important and commonly used is *ca*. With regard to the origin of this word, we have not been able to discover anything satisfactory. But it is a verbal particle which denotes *progression* or *continuance*. Prefixed to a Verb, it forms the Present Tense Indicative, most usually with a progressive import; as, *yeaux ca déjinèn*, they are *breakfasting*, Fr. *ils déjeument*. *Mi yon sêpent ca tôtier corps-li nans zebe la*, see there, a snake *is twisting* itself in the grass, Fr. *voilà un serpent qui se tortille dans l'herbe*. Denoting as it does the progress of an action, *ca* is also a sign of the Imperfect Indicative. But, in order to mark the past signification of this tense, *té*, an abbreviation of *étais*, or *était*, was, is prefixed to *ca*, forming the compound *té ca*, which is, in general, the characteristic of the Imperfect; —thus, *moèn té ca dodiner bord caïe la*, I *was loitering* near the house, Fr. *je flanais près de cette maison*.

SHALL or WILL, the future sign, is expressed in Creole, as often in French, by means of the verb *aller*, to go: but only under the forms *c'aller* (i.e. *ca aller*), *câët*, and *va* ('a); e.g: *nous c'aller dîe li ça*, we *shall tell him* (or her) that, Fr. *nous lui dirons cela*.

SHOULD or WOULD (conditional) is represented by *sè*, an abbreviation of *serais*, or *serait*, conditional of *être*, to be. When

\* See note on *gaouler*, preceding page.

auxiliary, *sé* loses its radical substantive meaning, and retains only the modal sense of *should* or *would*; as, *li pas sé fair ça*, he *would not do* (or *have done*) that, Fr. *il n'aurait pas fait cela*. But before Adjectives and Past Participles, *sé* resumes its legitimate import; e. g.: *baggae la pas sé bon, si zôtes pas té ranger li*, the thing *would no be* (or *have been*) good, if you had not arranger it, Fr. *la chose ne serait pas bonne, si vous ne l'aviez pas arrangé*. *Lette la pas sé écrit*, the letter *would not be* (or *have been*) written, Fr. *la lettre ne serait pas écrite*.

SHOULD HAVE and WOULD HAVE may also be rendered by *sé*, as might be seen in the foregoing examples; but the most appropriate mode of expressing these auxiliaries is by means of the combination *sé va*; for instance, *li sé va aller, si nous té lésser li fair CHêr li*, he *would have gone*, had we allowed him to follow his inclination, Fr. *il aurait allé, si nous lui avions permis de suivre son inclination*. Sometimes *té va* is used in the sense of *should* or *would have*. See conjugation of *manger*.

CAN in Creole is *sa*, which, like *save*, to know, is an abbreviation of the French *savent*, 3rd person plural Indicative of *savoir*. Like the English "can," *savoir* and its Creole corruption, *sa*, properly denote ability resulting from *knowledge*: e.g.: *moén sa danser*, I *can* (i.e. *know how to*) dance, Fr. *je sais danser*. But neither in Creole nor in English is this restriction observed.

MAY, denoting *permission* in English, is represented by *pé*, a corruption of *peux*, or *peut*, part of the French, *pouvoir*, to be able. Although a distinction is seldom made in the dialect between *pé* and *sa*, we are yet of opinion that it would be preferable to use the former in cases where the sense of the verb is *permissive*; for example,—*moén sa danser, main moén pé pas fair li apouésent, pâce moén en dëi*, I *can* dance, but I *may not do it now*, because I am in mourning. *Ous sa aller*, you *can* (i.e. *are able to*) go: *ous pé aller*, you *may* (i.e. *are permitted to*) go.

MAY HAVE or MIGHT HAVE is expressed by means of the combination *sé pé*; thus,—*Jean sé pé aller avant solèï té coucher*: Jean

*may (or might) have gone before the sun had set, Fr. Jean aurait pu aller avant le coucher du soleil.*

COULD and MIGHT, as preterites of CAN and MAY, are respectively *té sa* and *té pé*. Like *sé*, when auxilliary, *té* loses its substantive meaning, and serves as a mere sign of past time; as, *nous té sa écrit; main nous oblier*, we could write, but have forgotten, Fr. *nous pouvions écrire, mais nous l'avons oublier*.

MUST is rendered in Creole, as in French, by means of the verb *falloir*, to be necessary. But the only forms employed in the dialect are *faut*, *fallait*, and, more rarely, *faudrait* and *faudra*. As impersonals, *fallait* and *faudrait* might have been allowed to retain their orthography, but it seems more correct to write them *fallé* and *faudré*, as pronounced by all ordinary speakers. For examples of their use, see conjugation of *manger*.

MUST HAVE is *té doé* or *doé té*; e.g.: *li té doé ouèr ça*; or, better still, *li doé té ouér ça*, he *must have seen that*. The former construction may mean, “he *ought to have seen that*;” but the latter presents no ambiguity.

There is also another locution meaning *must have*; viz *mañèn* or *mañèn té*; thus, *chén la mañèn voèr quêchoë*, the dog *must seen something*; *ous mañèn té dîe li ça*, you *must have told him so*. Sometime, though seldom, the French construction with *aura* is employed; as, *li aura té ouèr li ca batte bas*, he *must have seen him in reduced circumstances*.

LET, though not strictly speaking an auxilliary, may be allowed some notice here. This verb is represented in Creole by *léssez*, Fr. *laissez*; as, *léssez-moèn dîe ous*, let me tell you, Fr. *laissez-moi vous dire*. The Imperatives of *quitter* and *aller* (the latter under the form of *nouns*, for *allons*), are also used in the sense of *let*, but there is a distinction in the meaning conveyed by the use of each. *Anouns* is employed only in the *first person plural*, and is an invitation; thus,—*anouns chapper corps-nous*, *let us escape*, Fr. *échappons-nous*. *Quittez* and *léssez* are requests for permission to do the action expressed by the verb they govern; as, *quittez* (or *léssez*) *yeaux pousser blague yeaux*, *let (or allow) them (to) have their chat*, Fr. *qu'ils aient leur blague*. In conjugating *manger*, we give more than one person in the Imperative, but

merely as a matter of practical convenience; for we are aware that *anouns*, *quittez*, and *léssez* are not there auxilliaries, but principal verbs governing *manger* in the Infinitive Mood.

### *Moods.*

The Mood of a Verb is the manner in which it is used.

When a Verb asserts, whether affirmatively or negatively, it is said to be in the INDICATIVE MOOD; as *macaque connaît qui bois li* ca mouter, monkey *knows* what sort of tree he *climbs*. Fr. *le singe sait sur quelle arbre il faut grimper*. *La fîmèn pas ca sôtî sans difé*, smoke *does not issue* without fire, Fr. *pas de fumée sans feu*.

When a Verb expresses an action in a doubtful, qualified manner, it is said to be in the SUBJUNCTIVE MOOD; as, *si lamer té ca chécher*, if the sea *were* to dry up; Fr. *si la mer allait sécher*.

A Verb is in the IMPERATIVE MOOD when it commands or requests; as, *bad'nèn bien épîs macaque, main pouengâde mañén laCHé li*, joke with a monkey as much as you please, but beware of handling his tail, Fr. *amusez-vous tant que voudriez avec le singe mais prenez-garde de lui tirer la queue*.

A Verb expressing an action in a general, indeterminate, manner, without any reference to an agent, is said to be in the INFINITIVE MOOD; as, *ricanèn*, to giggle, *créoliser*, to creolise.

### *Tenses.*

Tense means time.

The Present Tense of a Verb denotes an action going on in present time; as, *li ca amblouser pôr bougue la*, he *is* humbugging the poor fellow, Fr. *il trompe ce pauvre diable*.

A Verb is said to be in the Imperfect Tense when it expresses an action as *going on* in past time; as, *yeaux té ca baïe blow la lhér moèn river*, they *were relating* the incident when I arrived, Fr. *ils racontaient cette affaire lorsque j'arrivai*.

When we speak of an action done in the past, without any reference to its progress or duration, the Verb denoting such action is said to be in the Preterite or Past Indefinite Tense; as, *moèn voèr li ca casser bois nans zoreîes li*, I saw he was obstinate, Fr. *je vis qu'il s'obstinait*.

An action which *is to take place*, is expressed by the Future Tense; as, *ous c'aller batte li yon baboule*, you *will tell him a cock-and-bull story*, Fr. *vois lui direz des sornettes*.

The specialities of the Present and Past Perfect Tenses are, that they denote action *completed*, the former *at present*, and the latter *in time past*; e.g: Pres. Perf. *moén voèr ça déjà*, I have *seen that already*, Fr. *j'ai déjà vu cela*;—Past. Perf. *nous té já ouèr ça*, we *had already seen that*, Fr. *nous avions déjà vu cela*.

### *Conjugation.*

The Verbs in Creole come under two classes or Conjugations. The first, and by far the largest, comprehends all verbs that form the Present and Imperfect Indicative with *ca*; the second, which may be called Irregular, comprises about twenty verbs that either do not admit, or commonly dispense with, that auxilliary in the formation of those tenses.

## *Conjugation with ca:---Manger, To Eat.*

### *Indicative Mood---Present Tense.*

#### *Singular.*

##### *Creole.*

##### *English.*

##### *French.*

1. *moèn ca manager*
2. *ous ca manger*
3. *li, ('i) ca manger*

- I eat, or am eating
- you eat, or are eating
- he, she eats, or is eating

- je mange*
- vous mangez*
- il, elle mange*

#### *Plural.*

1. *nous ca manger*
2. *zôtes ca manger*
3. *yeaux ca manger*

- we eat, or are eating
- you eat, or are eating
- they eat, or are eating

- nous mangeons*
- vous mangez*
- ils, elles mangent*

### *Imperfect Tense.*

#### *Singular.*

1. *moèn té ca manger*
2. *ous té ca manger*
3. *li, ('i) té ca manger*

- I was eating
- you were eating
- he, she was eating

- je mangeais*
- vous mangiez*
- il, elle mangeait*

*Plural.*

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
1. nous té ca manger	we were eating	<i>nous mangions</i>
2. zôtes té ca manger	you were eating	<i>vous mangiez</i>
3. yeaux té ca mange:	they were eating	<i>ils, elles mangeaient</i>

*Preterite and Perfect Tenses.**Singular.*

1. moén manger	I ate, or have eaten	<i>je mangeai, or ai mangé</i>
2. ous manger	you ate, or have eaten	<i>vous mangeâtes, or avez mangé</i>
3. li, ('i) manger	he, she ate, or have eaten	<i>il, elle mangea, or a mangé</i>

*Plural.*

1. nous manger	we ate, or have eaten	<i>nous mageâmes, or avons mangé</i>
2. zôtes manger	you ate, or have eaten	<i>vous mangeâtes, or avez mangé</i>
3. yeaux manger	they ate, or have eaten	<i>il, elles mangèrent, or ont mangé</i>

*Past Perfect Tense.**Singular.*

1. moén té manger	I had eaten	<i>j'avais, or eus mangé</i>
2. ous té manger	you had eaten	<i>vous aviez, or eûtes mangé</i>
3. li té manger	he or she had eaten	<i>il, elle avait, or eat mangé</i>

*Plural.*

1. nous té manger	we had eaten	<i>nous avions, or eûmes mangé</i>
2. zôtes té manger	you had eaten	<i>vous aviez, or eûtes mangé</i>
3. yeaux té manger	they had eaten	<i>ils, elles avaient, or eurent mangé</i>

*Future Tense.**Singular.*

1. moén c'aller manger	I will (or am going to) eat	<i>je mangerai</i>
2. ous c'aller manger	you shall (or are going to) eat	<i>vous mangerez</i>
3. li, ('i) c'aller manger	he, she will (or is going to) eat	<i>il, elle mangera</i>

*Plural.**Creole.*

1. *nous c'aller manger*
2. *zôtes c'aller manger*
3. *yeaux c'aller manger*

*English.*

- we shall, etc. eat  
ye will, etc. eat  
they shall, etc. eat

*French.*

- nous mangerons*  
*vous mangerez*  
*ils mangeront*

*Other Forms.**Singular.*

1. *moën câët manger*
2. *ous va manger*
3. *'i câët, or li 'a manger*

- I am going to eat  
you are going to eat  
he, she shall eat

- je vais manger*  
*vous allez manger*  
*il, elle va manger*

*Plural.*

1. *nous va manger*
2. *zôtes câët manger*
3. *yeaux va manger*

- we are going to eat  
you will eat  
they are going to eat

- nous allons manger*  
*vous allez manger*  
*ils, elles vont manger*

*Conditional Mood---Present Tense.**Singular.*

1. *moén sé manger*
2. *ous sé manger*
3. *li ('i) sé manger*

- I should eat  
you would eat  
he, she would eat

- je mangerais*  
*vous mangeriez*  
*il, elle mangerait*

*Plural.*

1. *nous sé manger*
2. *zôtes sé manger*
3. *yeaux sé manger*

- we should eat  
you would eat  
they should eat

- nous mangerions*  
*vous mangeriez*  
*ils mangeraient*

*Past Tense.**Singular.*

1. *moën sé va manger*
2. *ous sé 'a manger*
3. *li ('i) se va manger*

- I should have eaten  
you would have eaten  
he, she would have eaten

- j' aurais mangé*  
*vous auriez mangé*  
*il, elle aurait mangé*

*Plural.*

1. *nous sé 'a manger*
2. *zôtes sé va manger*
3. *yeaux sé va manger*

- we should have eaten  
you should have eaten  
they should have eaten

- nous aurions mangé*  
*vous auriez mangé*  
*ils auraient mangé*

*Another Form.**Singular.**Creole.*

1. *moèn té va manger*
2. *ous té 'a manger*
3. *li, (i) te 'a manger*

*English.*

- should have eaten  
you should have eaten  
he, she would have eaten

*French.*

- j'* *aurais mangé*  
*vous auriez mangé*  
*il, elle aurait mangé*

*Plural.*

1. *nous té 'a manger*
2. *zôtes té va manger*
3. *yeaux té 'a manger*

- we would have eaten  
you should have eaten  
they would have eaten

- nous aurions mangé*  
*vous auriez mangé*  
*ils auraient mangé*

*Imperative Mood.**Singular.*

2. *mangez' \**
3. *léssez-lu manger!*

- eat !  
let him eat !

- mangez!*  
*qu'il mange!*

*Plural.*

1. *anouns manger*
2. *mangez! zôtes mangez!*
3. *quittez-yeaux manger*

- let us eat  
eat ! eat ye!  
let them eat

- mangeons*  
*mangez!*  
*qu'ils mangent!*

*Subjunctive Mood---Present Tense**Singular.*

1. *si moèn manger*
2. *si ous manger*
3. *si li manger*

- if I eat  
if you eat  
if he, or she eat

- si je mangeais, etc.*

\* Such departures from the infinitive form as those in the text, are purely artificial: the Creole being essentially non-inflecting. The notion that there may be an imperative form in the dialect is suggested by the identity of the sound of *ez* (the termination of that Mood) with the Creole pronunciation of *er*. But if we turn to those verbs whose final sounds are dissimilar to that of *er*, we find in every case that the same sound heard in the Infinitive prevails throughout all the other Moods. As instances take *simèn*, *tounèn*, *coude*, *joène*, *pende*, *vive*, etc.

*Creole.**English.**French.**Plural.*

- |                              |                 |                                    |
|------------------------------|-----------------|------------------------------------|
| 1. <i>mâgré nous manger</i>  | altho' we eat   | <i>quoique nous mangions, etc.</i> |
| 2. <i>mâgré zôtes manger</i> | altho' you eat  |                                    |
| 3. <i>mâgré yeaux manger</i> | altho' they eat |                                    |

*Past Tense.*

- |                                     |                       |                                  |
|-------------------------------------|-----------------------|----------------------------------|
| 1. <i>guand-même moën té manger</i> | even tho' I ate       | <i>même si je mangeais, etc.</i> |
| 2. <i>quand-même ous té manger</i>  | even tho' you ate     |                                  |
| 3. <i>quand-même 'i té manger</i>   | even tho' he, she ate |                                  |

*Plural.*

- |                                   |                            |                                       |
|-----------------------------------|----------------------------|---------------------------------------|
| 1. <i>quoèqui nous té manger</i>  | altho' we ate, (had eaten) | <i>quoique nous ayons mangé, etc.</i> |
| 2. <i>quoèqui zôtes té manger</i> | altho' you ate             |                                       |
| 3. <i>quoèqui yeaux té manger</i> | altho' they had eaten      |                                       |

*Potential Mood---Present Tense.**Singular.*

- |                                  |                        |                             |
|----------------------------------|------------------------|-----------------------------|
| 1. <i>moën sa (or pé) manger</i> | I can or may eat       | <i>je puis manger</i>       |
| 2. <i>ous sa (or pé) manger</i>  | you can or may eat     | <i>vous pouvez manger</i>   |
| 3. <i>si sa (or pé) manger</i>   | he, she can or may eat | <i>il, elle peut manger</i> |

*Plural.*

- |                                   |                     |                                  |
|-----------------------------------|---------------------|----------------------------------|
| 1. <i>nous sa (or pé) manger</i>  | we can or may eat   | <i>nous pouvons manger</i>       |
| 2. <i>zotes sa (or pé) manger</i> | you can or may eat  | <i>vous pouvez manger</i>        |
| 3. <i>yeaux sa (or pé) manger</i> | they can or may eat | <i>ils, elles peuvent manger</i> |

*Another Form.**Singular.*

- |                            |                  |                                 |
|----------------------------|------------------|---------------------------------|
| 1. <i>faut moën manger</i> | I must eat       | <i>il faut que je mange</i>     |
| 2. <i>faut ous manger</i>  | you must eat     | <i>il faut que vous mangiez</i> |
| 3. <i>faut li manger</i>   | he, she must eat | <i>il faut qu'il mange</i>      |

*Plural.*

- |                             |               |                                  |
|-----------------------------|---------------|----------------------------------|
| 1. <i>faut nous manger</i>  | we must eat   | <i>il faut que nous mangions</i> |
| 2. <i>faut zôtes manger</i> | you must eat  | <i>il faut que vous mangiez</i>  |
| 3. <i>faut yeaux manger</i> | they must eat | <i>il faut qu'ils mangent</i>    |

*Creole.**English.**French.**Past Tense.**Singular.*

1. moèn té manger	I could eat	<i>je pouvais manger</i>
2. ous té pé manger	you might eat	<i>vous pouviez manger</i>
3. si té sa manger	he, she could eat	<i>il, elle pouvait manger</i>

*Plural.*

1. nous té pé manger	we could eat	<i>nous pouvions manger</i>
2. zôtes té sa manger	you could eat	<i>vous pouviez manger</i>
3. yeaux té pé manger	they could eat	<i>ils, elles ont pu manger</i>

*Perfect and Pluperfect Tenses.**Singular.*

1. moèn sé pé manger	I may or might have eaten	<i>j' aurai pu manger, etc.</i>
2. ous sé pé manger	you may or might have eaten	
3. li sé pé manger	he (or she) may or might have eaten	

*Plural.*

1. nous sé pé manger	we might have eaten	<i>nous aurions pu manger, etc.</i>
2. zôtes sé pé manger	you may have eaten	
3. yeaux sé pé manger	they might have eaten	

*Infinitive Mood---Present Tense.**Manger*—To Eat.*Past Tense.**Poû té manger*—To have eaten—*Avoir mangé.**Participles.*PRES.—*Mangeant*—Eating.PAST—*Mangé*—Eaten.

## Conjugation of a Verb without *ca.*

*Aimèn*—To Love—*Aimer.*

### Indicative Mood---Present Tense.

#### Singular.

Creole.	English.	French.
1. <i>moèn aimèn</i>	I Love	<i>j' aime</i>
2. <i>ous aimèn</i>	you love	<i>vous aimez</i>
3. <i>li aimèn</i>	he, she loves	<i>il, elle aime</i>

#### Plural.

1. <i>nous aimèn</i>	we love	<i>nous aimons</i>
2. <i>zôtes aimèn</i>	you love	<i>vous aimez</i>
3. <i>yeaux aimèn</i>	they love	<i>ils, elles aiment</i>

### Imperfect, Preterite, and Past Perfect Tenses.

#### Singular.

1. <i>moèn té aimèn</i>	I loved, had loved	<i>j'aimais, avais, eus aimé</i>
2. <i>ous té aimèn</i>	you loved, had loved	<i>vous aimiez, aviez, eûtes aimé</i>
3. <i>i té aimèn</i>	he, she loved, had loved	<i>il, elle aimait, avait, eut aimé</i>

#### Plural.

1. <i>nous tô aimèn</i>	we loved, had loved	<i>nous avions aimé, etc.</i>
2. <i>zôtes té aimèn</i>	you loved, did love	<i>vous aimâtes, etc.</i>
3. <i>yeaux té aimèn</i>	they loved, had loved	<i>ils, elles eurent aimé, etc.</i>

These are, as before remarked, the only tenses in which the two Conjugations differ. Besides *aimèn*, the other verbs thus conjugated are:—

Creole.	English.	French.
<i>bisoèn</i>	to need	<i>avoir besoin (de)</i>
<i>compter</i>	to intend	
<i>connaître</i>	to know	<i>connaître, savoir</i>
<i>content</i>	to like	<i>aimer, être content (de)</i>

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>doé*</i>	ought	<i>devoir</i>
<i>envie</i>	to long	<i>avoir envie (de)</i>
<i>foubièn</i>	not to care	
<i>pas foubièn }</i>		
<i>häß</i>	to hate	<i>häßir</i>
<i>honte</i>	to be ashamed	<i>avoir honte, être honteux, (de)</i>
<i>jaloù</i>	to envy, to be jealous of	<i>être jaloux (de)</i>
<i>mérîter</i>	to deserve	
<i>pé</i>	to be able	<i>pouvoir</i>
<i>pouéferer</i>	to prefer	<i>préférer</i>
<i>sa</i>	to be able	<i>pouvoir (savoir)</i>
<i>save</i>	to know	<i>savoir</i>
<i>simier</i>	to perfer	<i>preferer</i>
<i>soucier</i>	not to care (seldom to care)	
<i>tinî</i>	to have, hold	<i>avoir, tenir</i>
<i>vaû</i>	to be worth	<i>valoir</i>
<i>vaâmier</i>	to prefer, have rather	
<i>vle†</i>	to wish, want	<i>vouloir</i>

## INTERROGATIVE AND NEGATIVE CONJUGATIONS.

To conjugate a Verb interrogatively, no peculiar construction is required: the tone of the voice being the usual mode of indicating the nature of a proposition:—thus, *moén manger?* have I eaten? Fr. *ai-je mangé?* To employ the Verb negatively, *pas* must be put immediately after the Nominative; e.g.—*graisse pas tinî sentiment*, fatness is *not* fastidious, Fr. *la graisse n'a pas de sentiment*. To ask a question negatively, the foregoing construction, usually preceded by *êce*, is employed; as, *êce yeaux toutes pas coërt*, or simply, *yeaux toutes pas coér?* did they not all believe? Fr. *n'ont-ils pas tous cru?* The following are examples of these two modes of construction:—

*Vlé, Tinî, Save, Doé.*

\* *Doé*, meaning to owe, is also conjugated with *ca*; e. g. *li ca doé moèn yon lâgent*, he owes me some money, Fr. *il me doit de l'argent*.

† In the Syntax of Verbs the reader will see in what cases these words are constructed with *ca*.

*Indicative Mood---Present Tense.**Creole.**English.**French.**Singular.*

- |                  |               |                      |
|------------------|---------------|----------------------|
| 1. êce moèn vlé? | do I want?    | est-ce je ceux? etc. |
| 2. êce ous vlé?  | do you wish?  |                      |
| 3. êce li vlé?   | does he want? |                      |

*Plural.*

- |                   |            |                  |
|-------------------|------------|------------------|
| 1. êce nous tnî?  | have we?   | avons-nous? etc. |
| 2. êce zôtes tnî? | have you?  |                  |
| 3. êce yeaux tnî  | have they? |                  |

and so on through all the Moods and Tenses.

*Save*—To Know—*Doé*—To Owe.

*Indicative Mood---Present Tense.**Creole.**English.**French.**Singular.*

- |                  |                  |                      |
|------------------|------------------|----------------------|
| 1. moèn pas save | I do not know    | je ne sais pas, etc. |
| 2. vous pas save | you do not know  |                      |
| 3. 'i pas save   | he does not know |                      |

*Plural.*

- |                     |                 |                          |
|---------------------|-----------------|--------------------------|
| 1. nous pas ca doé  | we do not owe   | nous ne devons pas, etc. |
| 2. zôtes pas ca doé | you do not owe  |                          |
| 3. yeaux pas ca doé | they do not owe |                          |

## REFLEXIVE CONJUGATION.

Is performed by placing the Reflexive Pronouns immediately after the Verb, thus:—

*Creole.**English.**French.*

- |                            |                      |  |
|----------------------------|----------------------|--|
| 1. moèn ca soèn corps-moèn | I am caring myself   |  |
| 2. ous content corps-ous   | you like yourself    |  |
| 3. 'i amboèse corps-li     | he concealed himself |  |

- |                 |  |
|-----------------|--|
| je me soigne    |  |
| vous vous aimez |  |
| il s'est caché  |  |

## THE PASSIVE VOICE.

Owing to the absence of inflections, but, perhaps chiefly to the want of a regular Substantive Verb, the Creole is essentially *subjective*. In fact, it may be broadly stated that a purely passive construction is never used in the dialect, except by persons in some measure acquainted with French. The Past Participles, which, in most languages, are the bases of passive constructions, have in general lost their verbal force and become pure adjectives; *être*, the verb *to be*, whereof only a few corruptions exist under the forms *té*, *sé*, etc.,\* possesses its radical force only now and then. The passive phrases that can be formed by us are with *té* and *sé* alone; but, owing to the ambiguity that may arise from employing them in this way, we usually construct our sentences *actively*. For example: *he is loved*, Cr. *yeaux aimèn li*, *they love him*. If we say *li aimèn* simply, the expression would unavoidably be understood as, *he loves*; similarly, *nous sé soupouende*, would mean, *we would surprise*; but a passive locution may be formed by adding a complement to the sentence: thus, *nous sé soupouende pâ ces mounes la*, *we would be surprised by those people*, Fr. *nous serions surpris par ces gens-là*. Constructions of this kind are evidently French, and should seldom be used, as they are not only grotesque, but ambiguous as well.

## TRANSITIVES AND INTRANSITIVES.

Most verbs in Creole may be used transitively; that is to say, with an accusative after them. This arises chiefly from the general suppression of the monosyllables used in French to denote the reflexive or intransitive nature of certain verbs. Each of the following, for instance, though governing an accusative in Creole, requires both the reflexive pronoun and a preposition for their correct employment in French:—

\* For further remarks on the verb *to be*, Idiomatic constructions of the Verbs, etc., see Syntax of the Verbs and List of Idioms.

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>enentende misique</i>	to understand music	<i>s'entendre en musique</i>
<i>chapper yon volée</i>	to escape a thrashing	<i>s'échapper d'une castigation</i>
<i>mâier yon fîe</i>	to marry a girl	<i>se marier à une fille</i>
<i>moCHer grands mounes</i>	to ridicule elderly folk	<i>se moquer des grandes personnes</i>

From the above examples it will be seen that the omission in Creole of *se*, *à* and *de*, alters the relation between verbs and their dependent cases, and makes direct regimens of these last.

There are, however, some verbs which, from the meaning they convey, or by the decision of custom, cannot be used transitively in Creole, viz.:—

*assise*, to sit; *domî*, to sleep; *gâouler*, to romp; *môr*, to die; *pâtî*, to start; *pê*, to be able; *rodaïer*, to dawdle about; *sa*, can; *sôtî*, to go out; *vavoter*, to revolve; *vinî*, to come; *vive*, to live; etc.

### IMPERSONALS.

The Creoles employ *fair*, to make, in combination with certain adjectives, to describe impersonally the state of the weather or atmosphere. The invariable nominative of the impersonals thus formed is *'i*, it, which is more generally dropped than expressed in conversation. We subjoin the impersonals:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
(i) <i>ca fair beautemps</i>	it is fairweather	<i>il fait beau</i>
<i>té ca fair bouin</i>	it was dusk	<i>c'était sur la brune</i>
(i) <i>té fair chaud</i>	it was warm	<i>il faisait chaud</i>

To which we must add *fair clair*, to be light; *fair foète*, to be cold; *fair noèr*, to be dark; and also *fair soleî*, to be sunny

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### ADVERBS.

An Adverb is joined to a Verb, an Adjective, or another Adverb, to qualify or to express some circumstance respecting it; as, *'i ca*

*doloter iches li toûplein,\* he coddles his children a great deal.* Fr.  
*Il dorlote beaucoup ses enfants;*—*madame la tinî yon lair touô' dendé poû moèn,* that lady has too determined an air for me, Fr.  
*cette dame à l'air trop déterminé pour moi:*—*yon fois cé poû couà-couà, li 'a vinî bien vitement,* so its for a feed, he will come very quickly, Fr. *pourvu que ce soit pour manger, il viendra bien vite.* The Adverbs are mostly the same as in French. Those that are peculiar will appear in the ensuing list.

As in French and English, adjectives are often used adverbially; e.g.:—

Cr. *Conça, 'i pâler gras ba yeaux, ein?*

Eng. so, he spoke fat (i.e. boastfully) to them, did he?

Cr. *Tit mammaïe la ca fair toute-baggaie douôle.*

Eng. The (that) child does everything droll (i.e. strangely.)

Fr. *Cet enfant fait toutes choses drôlement.*

## LIST OF ADVERBS.

### Of Time.

Creole.	English.	French.
à-la-fois	at once, at a time	à la fois
apoués	after	après
apoués demain	day after to-morrow	après demain
apoués-midi	in the afternoon	après midi
apouésent	now, at present	à présent
aussitot, sitot	as soon as, soon	aussitôt
avant	before, beforehand	(auparavant)
avant-heir, avant-zier	day before yesterday	avant hier
belle-drive	a long while ago	
bientot	soon	bientôt
CHêquefois	sometimes	quelquefois
déjà, 'ja	already	déjà
demain	to-morrow	demain
dré-en-avant	from henceforth	dorenavant
dri	often	(dru)
encor	again	

\* For *tout plein.*

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
encor (after <i>pas</i> )	any more	
<i>ensouïte</i>	afterwards	<i>ensuite</i>
<i>jadis</i> , or rather <i>nans temps jadis</i> {	formerly	<i>jadis</i>
<i>jamain</i>	never	<i>jamais</i>
<i>lhêr</i>	when	(à l' <i>heure que</i> )
<i>lôte-fois, lézôtes-fois</i>	formerly, in ancient times	<i>autrefois</i>
<i>pâncor- pôncor</i>	not yet	<i>pas encore</i>
<i>pítot</i>	sooner, rather	<i>plutôt</i>
<i>quant-et-quant</i> ( <i>t</i> sounded) at the same time,	{ simultaneously	
<i>râment</i>	rarely, seldom	<i>râtement</i>
<i>soudainement</i>	suddenly	
<i>souvent, souventment</i>	often	<i>souvent</i>
<i>tandis, tandique</i>	whilst	<i>tandis que</i>
<i>tantot</i>	by and by	<i>tantôt</i>
<i>tantot-là</i>	a little while since	
<i>temps</i>	when	
<i>to'-o-tâd</i>	sooner or later	<i>tot ou tard</i>
<i>tous-lé-mouments</i>	every minute	<i>tous les moments</i>
<i>toujoûs</i>	always, still	<i>toujours</i>
<i>tous-lé-joûs</i>	every day	<i>tours les jours</i>
<i>tout-à-lhêr</i>	just now, presently	<i>tout-à-e'heure</i>
<i>toû-souïte</i>	directly	<i>tout de suite</i>

### *Of Place*

<i>à-coté</i>	aside, away	
<i>à-doête</i>	to the right	<i>à droite</i>
<i>au-fond</i>	to the bottom	
<i>à-gôche</i>	to the left	
<i>allièrs</i>	elsewhere	<i>ailleurs</i>
<i>alentoû, lentoû</i>	round about	<i>alentour</i>
<i>à-pât</i>	apart, separately	<i>à part</i>
<i>au-pouâs</i>	near by	<i>au près</i>
<i>coté? qui coté?</i>	where? whither?	<i>quel coté?</i>
<i>déhors, déouors</i>	outside	<i>dehors</i>
<i>déièr</i>	behind	<i>derrière</i>

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>dicite, dicite-ici</i>	from here	<i>d'ici</i>
<i>en-avant</i>	forwards	
<i>en-bas</i>	below	
<i>en-èrièr</i>	backwards	<i>en arrière</i>
<i>en-haut</i>	aloft, above	
<i>en-lair</i>	above, atop	<i>(en l'air)</i>
<i>jisse</i>		
<i>jouque</i>	up to here	<i>jusqu'ici</i>
<i>jousse</i>		
<i>jousse ôti?</i>	how far?	<i>jusqu'où?</i>
<i>là</i>	there	
<i>là-bas-là</i>	yonder	<i>là-bas</i>
<i>loèn</i>	afar	<i>loin</i>
<i>ôti</i>	where	<i>où (es-tu?)</i>
<i>poués</i>	near	<i>près</i>
<i>pouôche</i>	near by	<i>proche</i>

*Of Manner.*

<i>à-corps-dort-à-corps-vêt</i>	cautiously	<i>comme</i>
<i>à-coubà</i>	clumsily; schemingly	<i>(comme cela même)</i>
<i>à-dàdà</i>	astride	
<i>à-lassaut</i>	unawares	<i>comment</i>
<i>à-lenvers</i>	wrong-side-out	
<i>au-biGoule</i>	to perfection	
<i>bien</i>	well	<i>de suite</i>
<i>cabà-cabà</i>	clumsily	<i>d'où vient?</i>
<i>con, comme</i>	like, as	
<i>con ça même</i>	in like manner	<i>(Eng. bend)</i>
<i>coument</i>	how	
<i>coument coument</i>	at all events, however	<i>à corps dort à corps veille</i>
<i>couñan-couñan</i>	slowly	
<i>cañan-cañan</i>		
<i>di suite</i>	successively	<i>(à l'assaut)</i>
<i>di-vient? doû-vient?</i>	how comes it (that)?	<i>à-l'envers</i>
<i>en-balan</i>	swayingly	
<i>en-bène en-bène</i>	furtively, sneakingly	
<i>en-biés</i>	slanting, athwart	

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>en-biscade</i>	covertly	( <i>ambuscade</i> )
<i>en-bouloque</i>	higgledy piggledy	
<i>ensembe</i>	together	<i>ensemble</i>
<i>espoués</i>	purposely	<i>exprès</i>
<i>mal, malment, mal'ouque</i>	badly	<i>mal</i>
<i>miéx</i>	better	<i>mieux</i>
<i>pâioce</i>	forcibly, reluctantly	<i>par force</i>
<i>pêle-mêle, en pêque-mêle</i>	confusedly	<i>pêle mêle</i>
<i>piamie-piamie</i>	so so, by degrees	
<i>poc-a-poc (Sp.)</i>	gradually, little by little	
<i>ric-à-rac</i>	up to the brim	<i>ric à ric</i>
<i>sang foête</i>	calmly, in cool blood	<i>de sang froid</i>
<i>sans fôte</i>	without fail	<i>san faute</i>
<i>sans honte</i>	shamelessly	
<i>sans pidér</i>	immodestly	<i>sans pudeur</i>
<i>sítout</i>	especially	<i>surtout</i>
<i>so-so (Eng.)</i>	indifferently	
<i>tant-soet-pé</i>	very little, however small	( <i>tant soit peu</i> )
<i>tout-din-coup</i>	all of a sudden	( <i>tout d'un coup</i> )
<i>touop</i>	too, too much	<i>trop</i>
<i>touop pé</i>	too little	<i>trop peu</i>
<i>tout-à-faite</i>	altogether, entirely	( <i>une fois</i> )
<i>yon-fois</i>	at once	<i>tout à fait</i>

### *Of Affirmation, Denial, &c.*

<i>absoliment, assoliment</i>	assuredly	<i>absolument</i>
<i>à-coup-si</i>	of course	<i>à coup sur</i>
<i>aussi</i>	also	
<i>bien si</i>	very true	<i>bien sur</i>
<i>çasse-pé</i>	perhaps	<i>cela se peut</i>
<i>cétèlement</i>	certainly	<i>certainement</i>
<i>coument-non?</i>	how so? most decidedly	<i>comment donc?</i>
<i>jamain</i>	never	<i>jamais</i>
<i>na (in songs)</i>	(do) not	<i>ne</i>
<i>non</i>	no	
<i>non coument</i>	no indeed	

<i>Creole.</i>	<i>English.</i>	<i>French</i>
<i>pas</i>	not	
<i>pas pièce</i>	not at all	
<i>pûtête</i>	perhaps	<i>peut être</i>
<i>poû-toute-bon, toute-bon</i>	really, in good sooth	( <i>pour tout de bon</i> )
<i>sans doute</i>	doubtless	
<i>san die mentî</i>	truly	( <i>sans dire mentir</i> )

### Of Quality, Number, &c.

<i>à-bime-so</i>	abundantly	
<i>assez</i>	enough	
<i>assez con ça</i>	a pretty good deal	
<i>au-moens</i>	at least	<i>au moins</i>
<i>autant</i>	as many, as much	
<i>beaucoup</i>	a great deal, a great many	
<i>commèn, combé</i>	how many	<i>combien</i>
<i>dí-plis</i>	in excess	<i>de plus</i>
<i>encor</i>	more	
<i>en-pile</i>	much, a great deal	<i>en pile</i>
<i>Gèr (with pas)</i>	(not) much	<i>guère</i>
<i>gran-choïe</i>	much	<i>grand'chose</i>
<i>ho-to-to</i>	in abundance	
<i>moënce</i>	less	<i>moins</i>
<i>pé</i>	few, little	<i>peu</i>
<i>plis</i>	more	<i>plus</i>
<i>tant</i>	so much	

### PREPOSITIONS

Prepositions are put before the words they govern, to show the relation which these words bear to others, as:—

Cr. *Bêf nans côde cé\* poû CHouer.*

Eng. Ox in rope is to (be) killed.

Fr. *Boeuf à la corde est pour être tué*

\* This word represents the French *c'est*, it is; but as neither *ce* nor *est* is used singly in Creole, and as the combination *c'est* does duty for the verb *to be*, we shall in future adhere to the spelling given above, for reasons already stated at pages 12 and 47.

Cr. *Live moèn endidans sac ous.*

Eng. My book (is) in your bag.

Fr. *Mon livre est dans votre sac.*

The following list contains the prepositions commonly used in Creole:

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
à-ce-poâ	as to, with regard to	
alentoâ, lentoâ	around, about	(alentour)
apouês	after	après
avant	before	
compte	about, with regard to	sur compte de
conte	against	contre
déier	behind	derrière
dépis	since	depuis
di	of	de
dici, dicite	from	d'ici
dicant, dirant temps	whilst	durant
en	in	
en-bas	under, beneath	
en-didans	within	(en dedans)
en-Gise	instead of	(en guise de)
en-haut	above	
en-tirant	excepting	
en-travers	across	
ente	between	entre
envers	towards	
épis *	with	
excepté, cepté	except	excepté
fôte	for want of	faute de
hôde	out of	hors de
jîque, jisse, jouque, jusse	up to	jusque
lacäie	at the house of	
la-sous	upon, on	(la-dessus)
lôte-bôd	beyond	À l'autre bord de)

\* épis, with, so spelt to distinguish it from et-pis, and—both representing the French connective et puis, and then, after that, etc.

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>mâgré</i>	in spite of	<i>malgré</i>
<i>nans</i>	in	<i>dans</i>
<i>nans mitan</i>	amidst	
<i>pâ</i>	by	<i>par</i>
<i>pâmi</i>	amongst	<i>parmi</i>
<i>pendant, pennant</i>	while	<i>pendant</i>
<i>poû</i>	for	<i>pour</i>
<i>poués</i>	near	<i>près</i>
<i>sans</i>	without	
<i>sôve</i>	save	<i>sauf</i>
<i>silon, soulon</i>	according to	<i>selon</i>
<i>suivant</i>	according to	
<i>vis-à-vis</i>	opposite	

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## CONJUNCTIONS.

Conjunctions join words and sentences together; as, *moèn et-pîs fouèr nous*, I and our brother, Fr. *moi et notre frère*; *'i sé crier ça yon gênement*, if it were in his path, Fr. *il aurait appeler cela un obstacle*, *s'il se trouvait dans son chemin*.

The Conjunctions usually heard in Creole are:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>ainsi, alosse</i>	so, therefore	( <i>ainsi, alors</i> )
<i>avant</i>	rather than	( <i>avant de</i> )
<i>conça</i>	so, therefore	( <i>comme cela</i> )
<i>davoèr</i>	because	( <i>d' avoir</i> )
<i>et, et-pîs</i>	and	( <i>et puis</i> )
<i>mâgré</i>	although	<i>malgré</i>
<i>mâgré-si</i>	however if	
<i>ni—ni</i>	neither—nor	
<i>o,</i> <i>obèn</i>	or	( <i>ou, ou bien</i> )
<i>pâce</i>	because	
<i>si</i>	if	<i>parceque</i>

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
soet—o, soet—obèn	either—or	soit
pisse	since	puisque
poûtant	yet	pourtant
nonc	then, therefore	donc

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## INTERJECTIONS.

Interjections are ejaculations by which we give vent to sudden emotions; as,

*Oui foute! li flambé! Oh dear! he is done for!*

In Creole there is an infinitude of these ejaculations. To attempt to translate them, as is done in some books, is simply absurd; inasmuch as the correct rendering of any of them by a particular expression must depend upon tones and other circumstances which no grammar can take into account. We content ourselves, therefore, with submitting a few examples, under head of the emotion which *most usually* gives utterance to them:—

Anger:—*cri blé! tombeau! toulouse! tempon! tonnèr, tonnèr di sort! tonnèr di boëse! tonnèr mécou! tonnèr mélengue! tôtie, tôtie té! sanicoton! etc.*

Joy:—*bouavo! hourré! bien! etc.*

Grief:—*aie! aie aie! hélas! woi! etc.*

Apprehension:—*oui foute! ouï pipe! oui maman! etc.*

Surprise:—*ah ah! eh eh! oh oh! eh bèn! etc.*

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## DIALECTIC DEVELOPMENTS.

Spoken as it is by thousands upon thousands of human beings, to most of whom all other language is unknown, the Creole would have been a singular dialect indeed, if, from its formation up

to the present time, it had continued to be a mere jumble of French words, uncouthly pronounced, and, at best, pervertedly understood. A language spoken and yet inert is an impossibility. Hence this rude patois, though abandoned to the ignorant, and used only occasionally among instructed persons, yet exhibits one of the vital characteristics of living tongues in its capability of generating new terms from radicals within itself. Of course, the operation of this procreating energy is but fitful and limited; but to a true philologer it suggests a curious speculation on what the Creole might have been, were circumstances favourable to its independent growth and cultivation.

In the foregoing portions of this work we have given specimens of peculiar word-formations; but only in illustration of general statements, and without reference to the principles followed in the construction of those which are not mere corruptions but real developments of other forms. We will here offer a few remarks on these, but our attention will be confined to nouns and verbs, as they are more extensively formed in Creole than any other kinds of words.

### NOUNS.

In framing nouns, generally from verbal roots, the most common termination is *ade*; as, from

VERB		NOUN
déviter	(Fr. <i>dévier</i> ) to turn back,	<i>dévirade</i> , a turning back
bouleverser	(Fr. <i>bouleverser</i> ) to upturn,	<i>boulevessade</i> , an upturning.
timèn	(Fr. <i>remuer</i> ) to stir,	<i>timade</i> , a stirring.
soucrer	(Fr. <i>secouer</i> ) to shake,	<i>soucrade</i> , a shaking.

In fact, a great number of verbs may, by means of this termination, be converted into perfectly intelligible Creole nouns. Nor are these new formations superfluous, even when the legitimate derivatives are also used; for these synonymous terms, in the lips of even the most ignorant, express those distinctions in a general idea which are so apt to be confounded. For example, the French substantive from *secouer*, to shake, is *secousse*, in Creole *soucousse*. The usual meaning of this word in Creole as in

French, *is*, a shock, or sudden agitation. The Creole *soucrade*, on the other hand, signifies a shaking. Of course, the general notion of agitation adheres to both words; but even they who cannot see the difference between a shaking and a shock, could not fail to learn it,—from a little practical experience of both. At all events, a Creole, if he has felt a shock, would say, *môèn sentî yon soucousse*; but if he got a shaking, say, from the jolting of a cart, *môèn trapper yon soucrade*, must be his language, or he will not have said what he intended.

A little less common than *ade*, and often substituted for it, is the noun-ending *age*, Creolicè *aïe*. But, unlike *ade*, which usually denotes the *act of doing*, *aïe* mostly signifies *the thing done*. The former answers, therefore, to the English *ing*, and the latter to *ion*; the one often used for the other, as *age*, or *aïe* is, in Creole, *forade*. We subjoin specimens of words in *aïe*:

VERB.		NOUN.
<i>dîter</i> (Fr. <i>durer</i> )	to last,	<i>la dîraïe</i> , duration.
<i>velopper</i>	to wind,	<i>veloppaïe</i> , a winding or fold.
<i>maron</i>	to flee,	<i>maronaïe</i> flight.
<i>soucrer</i>	to shake	<i>soucraïe</i> , agitation
<i>maconèn</i>	to sew clumsily,	<i>maconâïe</i> , a clumsy suture.

The other nominal terminations are *ment* and *té*, of which, we believe, the latter is most rarely used. In fact, the only words that we have discovered with this ending, are *bouaveté*, bravery, from *bouave*, brave (Fr. noun, *bravoure*): and *malté* distress from *mal*, in the Creole sense of being “hard up,” or in low circumstances. We find *ment* in *toûnement*, a turning from *toûnèn*. Fr. *tourner*, to turn, *gênement* obstacle, *impediment*, from *gêñèn*, (Fr. *gêner*) to impede,—or, what is not unlikely, *gênement* might be formed from *gêne* by apapoge of *ment*.

## VERBS

Exclusive of a number of verbs of genuine Creole growth, there are a few from French etymons to which we shall devote a moment's attention. To be brief, we shall speak only of those constructed from verbs; as they are somewhat curious. The termination

of these, as indeed of most verbs in the dialect, is *er*, which replaces whatever other ending the original verb may have. Between the termination and the root, the syllable *aī* is inserted, and this gives a frequentative meaning to the new formation; e.g.:—

## SIMPLE FORM.

<i>driver,</i>	to stagger
<i>rimēn,</i>	to stir
<i>toūnēn,</i>	to turn
<i>vinī,</i>	to come

## FREQUENTATIVE.

<i>drivaīer,</i>	to stagger much.
<i>rimaīer,</i>	to agitate.
<i>tounaīer,</i>	to turn often
<i>vinaīer,</i>	to come frequently.

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We here close the Second Part of this Grammar. For a full and satisfactory discussion of individual words, the pages of a dictionary are the most fitting place.

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## PART III.

### SYNTAX.

Syntax treats of the proper arrangement of words in sentences.

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### SENTENCES.

Before proceeding to the syntactical details of the Parts of Speech, we shall offer a few general remarks on the framing of sentences in Creole.

A sentence or proposition may be affirmative, negative, or interrogative.

#### *Affirmative Sentences.*

When the subject of a proposition is followed by a simple attributive, by an adverb of place,—in short, by any word denoting its *quality*, *situation*, or *posture*, no substantive verb is employed in Creole as a connective, if present time is intended; as,

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>moèn bon,</i>	I am good.	<i>jes suis bon.</i>
<i>ous malice,</i>	you are cunning.	<i>vous êtes rusé.</i>
<i>yeaux là,</i>	they are there.	<i>ils sont là.</i>
<i>lî assise,</i>	he is seated.	<i>il est assis.</i>

But if a noun, or any word representing it, follows in appositive relation to the subject, then *cé* comes in as copula, in the present tense; as,

*Creole.*

*nous cé mounes,  
zôtes cé anglés,*

*English.*

*we are human beings,  
you are English people,*

*French.*

*nous sommes humains.  
vous êtes anglais.*

When the verb is in a compounded tense, the adverb does not, as generally in French, come between the auxilliary and principal verbs, but after the latter; as,

Cr. *Gens nous té ouèr en-pile fois*, our people had *often* seen,  
 Fr. *nos gens avaient souvent vu*; *nous sé va connaître zôtes bien*,  
 we would have known you *well*; Fr. *nous vous aurions bien connus*.

When the verb has two regimens, a direct and an indirect, the latter must in Creole come first; as,

Cr. *Se-sé 'i baîe mounonque nous baggaïe la*, his sister gave our  
*uncle* the thing, Fr. *sa soeur a donné l' object à notre oncle*.

The French dative construction agrees with the Creole only in particular cases; as when the indirect regimen is a personal pronoun, etc.

*Negative Sentences.*

Are formed by means of *pas*, which is supplemented by *jamain*, or by *pièce* according to circumstances, if there is no verb expressed. The place of *pas* is always after the subject or its accessories; but when there is a verb, it comes immediately before this last, whether simple or compounded; as,

Cr. *Moèn pas malice*, I am *not* cunning, Fr. *je ne suis pas rusé*.

Cr. *Joupa la qui nans place la pas grand*, the hut that is in the place (is) *not* large, Fr. *la cabane qui est dans ce lieu n' (est) pas grande*.

Cr. *Macaque pas ca dîe iche li laide*, monkey does *not* say its young is ugly, Fr. *le singe ne dit pas que ses petits sont laids*.

To strengthen a negative, *jamain* is often used with *pas*; as,

Cr. *Gens bon-temps pas jamain connaître lhér temps yeaux bon*, people (seeing) good times *never* know when their times are good, Fr. *les heureux ne savent jamais lorsqu'ils le sont*.

In compounded tenses, *jamain* generally comes between the auxilliary and principal verbs; but it may sometimes precede the former; as,

Cr. *Bombance pas ca jamain gañèn mèci*, or *pas jamain ca gañèn mèci* extravagance never buys thanks. Fr. *la prodigalité n'achète jamais de remercîments*.

*Pièce*, coming in a sentence after *pas*, forms an absolute and total denial; as,

Cr. *Ous pas piéter li pièce*, you did *not* follow him up *at all*, Fr. *vous ne l'avez pas épié du tout*.

This word, when thus used adverbially, must always follow the principal verb, the accusative or its accessories.

### *Interrogative Sentences.*

We have, at page 61, explained that a question is asked in Creole either by the tone of the voice or by means of *êce* placed before the subject. With respect to sentences that have a present substantive import, no change of construction is required; except when the question is asked by means of *qui moune*, *qui ça*, *ça*, etc., in which case *yé\** (*am*, *is*, *are*) must come after the subject or its accessories; as, *qui moune ous yé?* who *are* you, *qui êtes vous?*

Cr. *Qui ça baggaïe la qui la-sous tabe la yé?* what *is* that thing which is on the table? Fr. *quel est l'objet qui est sur la table?*

## SYNTAX OF THE ARTICLES.

### *The Indefinite Article.*

The Indefinite Article, *yon*, is used in Creole, to denote a single indeterminate object; as, *yon nômme ea môt*, *a man dies.*, (Fr. *un homme meurt.*)

\* From *yest* the Creole pronunciation of *est* is. See note on *yeaux*, page 12, and that on *cé*, page 69.

It is used in Creole, but not in French, before words, denoting, the nationality, rank, or calling of persons; as,

Cr. *Papa moèn pas yon fouancés*, my father is not a Frenchman, Fr. *mon père n'est pas François*.

Cr. *Missier la cé yon gouvènèr*, that gentleman is a governor, Fr. *ce monsieur est gouverneur*.

Cr. *Fouèr li cé yon sollicitèr*, his brother is a solicitor, Fr. *son frère est procureur*.

It is also employed, contrary to French usage, before a noun placed in an appositive relation to another; as, *Jean ca moder dòëgt*; *yon baggaie moèn té save té poû river*, John is biting (his) finger (*i.e.* repenting bitterly): a thing I had known would come to pass, Fr. *Jean se mord le doigt* (*i.e.* *se repent amèrement*): chose que j' avais su devoir se faire.

The Indefinite Article is also used after *ça* before nouns occurring in exclamations; as, *çâ yon zaffair!* what a business! Fr. *quel affaire!*

#### *The Definite Article.*

The Creole Definite Article, *la*, is appended to common nouns of both numbers and genders, when used in a specific sense; as,

Cr. *Caïe la ous montrer madame la*, the house you showed to the woman, Fr. *la maison que vous avez montrée à la femme*.

But it is not used, as in French, with a noun governing the possessive;\* e.g.:—

Cr. *Caie papa moèn*, the house of my father, Fr. *la maison de mon père*.

Besides being employed as above, *la* comes at the end of every sentence in which there is a relative pronoun expressed or understood; as,

Cr. *Papélon la ça zôtes gañèn la*, the sugar-loaf which you bought, Fr. *le papélon que vous avez acheté*.

Cr. *Simaïe la yeaux fair épis zéfféts moèn la*, the dispersion they made of my things, Fr. *la dispersion qu'ils ont faite de mes effets*.

\* In fact in every case where the faintest genitive notion is involved; e.g., *pouéte Arime*, the Arima curate, *estimar fouancés*, the French steamer, *gouvènèr Labâbade*, the Governor of Barbados.

The Definite Article is omitted in Creole after the preposition *nans*, in, when mentioning places familiar to both speaker and hearer, to either, or to the subject of discourse; as, *nous pas sa jouer nans savane jôrdhî*, we cannot play in *the savannah to-day*, Fr. *nous ne pouvons jouer aujourd'hui dans la savane*.

Cr. *Sé-sé moèn aller nans pît*, my sister is gone to *the well*, Fr. *ma soeur est allée au puit*.

Cr. *Lhêt nous aller lacaie li*. 'i té assise *nans lacoû*, when we went to his house, he was sitting in *the yard*, Fr. *lorsquenos étions chez lui il était assis dans la cour*.

### *Use of the French Definite Articles.*

The French Definite Article construction may be preserved in speaking of *weight*, *measure*, and *time*: as,

Cr. *Sique ca vendre à cinque goûdes li baril*, or, *sique ca vendre cinq goûdes poû yon baril*, sugar is selling at five dollars *a barrel*, Fr. *le sucre se vend à cinq gourdes le baril*.

Cr. *Toèle con ça-là doé yon goûde la yâde*, cloth like this must (be) one dollar a yard, Fr. *du drap comme ceci doit être à une gourde le mètre*.

Cr. *Li onî ca chanter toute la joûnèn*, he only sings *the whole day*, Fr. *il ne fait que chanter toute la journée*.

In French, to denote a portion of any sensible object or abstract quality, the partitive article (*du*, *de l'*, sing. mas.; *de*, *la*, *de l'*, sing. fem., and *des*, plural for both genders) is placed directly before substantives; as,

- (a) *Il mangeait du beurre sans pain.*  
He was eating butter without bread.
- (b) *On a versé de l'encre sur mon habit.*  
They have spilt ink on my coat.
- (c) *La femme me donna de la farine.*  
The woman gave me (some) flour.

But in Creole the singular form of the partitive is never used, as may be seen in the ensuing translation:—

- (a) *'i té ca manger bêt sans pain.*
- (b) *yeaux jéter lenque la-sous habit moèn.*
- (c) *madame la ba moèn farine fouance.*

The plural partitive is sometimes used; even when in French it is replaced by the simple preposition, *de*; e.g.,

Cr. *Tinî des mounes qui touô' bêtes*, there are persons who are too silly, Fr. *il y a des gens que sont tres simples*.

Cr. *Lâbbé la baie des belles lives*, the priest gave (some) beautiful books, Fr. *le prêtre donna de beaux livres*.

### SYNTAX OF NOUNS.

The accidents and constructions of Nouns have already been so fully discussed and illustrated above, that little remains for us here but to remark on a few points omitted, or but slightly alluded to, in our previous strictures on this class of words.

#### *Compounded Nouns*

It has already been seen that the Creole Possessive Case is expressed by placing the noun or pronoun denoting the owner immediately after that denoting the possession; without any other sign of the relation existing between the words so arranged. It has also been seen that the Creole construction is the French construction with case-sign *de* omitted.

This suppression of *de* is almost universal in the dialect; and gives rise to the following usages with regard to those noun-relations that are indicated in French by that preposition. A noun denoting the *material* or *species* of another, comes immediately after it, a genitive relation being implied in cases of this sort;

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>yon cotiche bois</i>	a sandal of wood	<i>une sandale de bois</i>
<i>lamoëlle bêf</i>	ox marrow	<i>de la moëlle de boeuf</i>

Sometimes though in French another relation between two nouns is indicated by *à*, the Creole formula is the same; as,

Cr. *nômme gouos ziex la*, the man *with* the large eyes, Fr. *l'homme aux gros yeaux*.

This occasions ambiguities which are not possible in English or French, owing to the difference of construction employed to express the different relations above referred to; thus,

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>yon sac caco.</i>	often means though usually,	a bag of cacao a cacao-bag

To prevent mistakes, when expressions like *sac caco*, *boète capsiles*, *pañén pain*, etc., have any but their ordinary meaning, it is usual to employ some such circumlocution as, *sac poû metter caco*, *boète qui té tnî capsiles*, *pañén yeaux ca mette pain*, etc.

Sometimes again, the words connected by *de* or *à* are all taken together as a simple appellative,—and generally limited from a general to a particular application; as, *louile-a-bouîler* (Fr. *de l'huile à brûler*, i.e., oil to burn), lamp-oil. From the elements of this compound, it is clear that *all* oil for burning may be thus indicated; but in Creole (at least the Trinidad Creole), it is used exclusively for *fish-oil*, and one would be thought ridiculous were he to describe pitch-oil, cocoa-nut-oil, or any other used for burning, as *louile-a-bouîler*. We must, however, own that in English the same thing is observable; for few persons (we allude to those born and bred here), ever think of any but fish-oil when *lamp-oil* is mentioned, or ever use the term except with that specific meaning.

The Creole abounds in compounded nouns, many of which it is not easy for strangers to understand; e.g.,

## Creole.

## English.

<i>yon passe-pâ-tèr,</i>	"a pass by land," i.e., one who has come from out the Bocas.
<i>poussèr-difé,</i>	"shover of fire," a stirrer up of strife.
<i>vent-mènèn,</i>	"wind brought," same as <i>passe-pâ-tèr</i> .
<i>vienti-vati,*</i>	(Fr. viens-tu, va-tu,) a gadder about.
<i>pied-cochon,</i>	"hog's foot," an illusory promise.
<i>causer-ououge,</i>	"red-talk," indelicate conversation.

To express "crowd," or "multitude," the Creoles employ *bâne*, (Fr. *bande*) band, or *rafale*, before the nouns denoting the objects; as, *yon bâne mounes té là*, a crowd of persons were there, Fr. *une foule de personnes y étaient*;—*li baie yon rafale cappars*, he gave a great quantity of coppers, Fr. *il a donné une quantité de sous*.

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## SYNTAX OF ADJECTIVES.

From what we have endeavoured to explain with regard to the Adjectives in Creole, it follows that there can be no regularity of concord between them and the nouns they qualify. The following sentences, containing as they do the current and the fortuitous forms of certain adjectives, will illustrate our doctrine: that when nouns denoting animals or inanimate objects have been adopted into Creole by themselves, adjectives qualifying them will have the form current in the dialect; but if they have been adopted in such close combination with the adjectives as to convey a single idea, the adjectives will have the form required by French usage † :—

## Creole.

## English.

<i>Ouôbe li té faite épis yon toèle gris.</i>	Her gown was made with (of) a
<i>qui té ca bien semble toèle-grise.</i>	gray cloth which very much resembled <i>holland</i> .
<i>Ece dleau-blanche cé yon dleau blanc?</i>	Is a white liquid?

\* Sometimes a verb. See List of Idioms for more of these compounds.

† Part Second, page 28.

<i>Creole.</i>	<i>English.</i>
<i>Jôrdhi cé la-pleine-line, et laline plein dleau.</i>	To-day it is <i>full</i> moon and the moon (is) <i>full</i> of water.
<i>Moune ca crier in-pé boëssons dleaux forts, main yeaux pas faibes passé dleau-forte.</i>	They call spirits "strong waters;" but they are less strong than <i>aqua-fortis</i> .
<i>Medicine-douce pa medicine qui doux, toujoûs.</i>	A black draught is not by any means a <i>sweet</i> medicine.

From the above examples it follows also that nouns denoting animals and inanimate objects have no grammatical gender.

#### *Position of Adjectives.*

The place of the Adjectives in Creole, as in French, is usually *after* the Noun; e.g.,

<i>Creole.</i>	<i>English.</i>
<i>yon nômme gangan et-pis yon femme ziéx-coqui.</i>	a <i>showy</i> man and a <i>cock-eyed</i> woman.

There are certain adjectives which, when used singly, precede their nouns in French. Of these we shall notice a few, which, in Creole present some difference either as regards their usual position, or otherwise.

*Cher*, dear, is placed oftener *before* than after nouns denoting persons, and oftener *after* than before those denoting things; as,

<i>Creole.</i>	<i>English.</i>
" <i>Chèr maman moën, pas lapeine pléter, chèr zamie nous 'ja maron nous.</i> "	My dear mother, its of no use crying, our dear friend has already deserted us.
<i>Voëlù yon toèle chèr: quâte escallins pou yon yâde!</i>	Here is a <i>dear</i> cloth: forty cents for one yard!

*Doux*, sweet, never precedes its substantive, at least not as far

as we have ever heard; as, *domplines doux li ca vende poû bonbons*, sweet dumplings which she sells for cakes.

*Riche*, rich, always follows its noun; e.g., *yon moune riche*, a rich person.

*Trisse* (Fr. *triste*) sad, more often follows than precedes the noun, especially when a person is spoken of; as, *moèn ouèr tois tits gâçons trisses ôti moèn té aller la*, I saw three melancholy boys where I went.

According to the French Grammar, *un grand homme* means a great man, and *un homme grand*, a tall man. In Creole only the former phrase is used, and it invariably means a full grown or full aged man; e.g., *yon grand nômme can ça pas té doé jouer épîs ces jênesses la*, a mature man like that should not have played with those youths. To indicate a "great" man, the phrase "*grand tête*" is commonly employed; as, *ous té sa ouèr li té yon grand tête*, you could see he was a great personage.

### *Government of the Adjectives.*

Adjectives expressing *plenty*, or *scarcity*, *want*, *absence*, and others of similar import, require, in French, the preposition *de* before their regimen.

In Creole, they either take no preposition at all, or, what is more generally the case, any other than *di*, as may be seen by the ensuing illustrations:—

<i>French.</i>	<i>English.</i>	<i>Creole.</i>
<i>il était plein de bonté</i>	he was full of kindness	<i>'i té plein bonté</i>
<i>beaucoup de gens</i>	many persons	<i>yon pile mounes</i>

*Capable de le faire* in French, "is capable of doing it;" but in Creole, *capâbe fair li*, the literal translation, does not mean exactly the same thing.

*Capâbe*, seldom used in a laudatory sense, always involves a reference to the character of its noun, while *sa* is the word em-

ployed in all cases to express ability, without any implication of censure. If we wish to say of a person with dishonest habits, that he is likely to tell an untruth, etc. we must in Creole use *capâbe*; e.g., *li cé yon bougue qui capâbe mentî*, he is a fellow who (is) capable of lying; i.e., he is just the kind of person to do so. If we spoke simply of his ability to run a mile, *capâbe* would give place to *sa*:—*i sa cououî yon mile*; but should we mean that he would run that distance for the purpose of stealing, *capâbe* must be used:—*i capâbe caououî yon mil poû fair yon vôle*: he is capable of running a mile to commit a theft. Perhaps a more striking illustration may be found in the proper Creole translation of the English phrase: "he is quite *capable* of protecting himself," Fr. *il est très-capable de se protéger*. Here, no censure being intended, *capâbe* is not admissible: we must translate: *li sa pouend soèn corps-li bien*. Negatively, however, *capâbe* is only a stronger expression of ability than *sa*; e.g., *moèn pas sa bouanèn jambe moèn*, is the same as, *moèn pas capâbe bouanèn jambe moèn*, the former being "I cannot move my leg," while the latter may be understood as, "I am *wholly* incapable of moving my leg." The fluctuations of meaning observable in *capâbe* is common to most of the following adjectives, which reject or take the prepositions we have placed after them, according as they are placed before nouns or before verbs:—

<i>French.</i>	<i>English.</i>	<i>Creole.</i>
<i>chargé de</i>	<i>laden with</i>	<i>châgé èvec, épis</i>
<i>désolé de</i>	<i>disconsolate for</i>	<i>désolé poû</i>
<i>las de</i>	<i>weary of, with</i>	<i>lassé èvec, épis</i>
<i>préparé de</i>	<i>prepared for, to</i>	<i>poueparé, poû</i>
<i>prête à</i>	<i>ready to</i>	<i>pouète poû</i>
<i>rassasié de</i>	<i>satiated with</i>	<i>rassasié épis, èvec</i>
<i>tourmenté de</i>	<i>tormented with</i>	<i>toûmenté épis, èvec</i>

In Creole, such adjectives as *obligé*, *lassé*, *rassasié*, *honte*, etc., may in general, take no preposition before verbs and infinitives used as nouns; e.g.:—

<i>English.</i>	<i>Creole.</i>	<i>French.</i>
You ought to be ashamed of speaking so.	Ous doé honte pâler con ça.	Vous devez avoir honte de parler ainsi.
The ox is never weary of carrying his horns.	Béf pas ca jamain lasse poter cônes li.	Le bœuf n'est jamais la- de porter ses cornes.
I am sick of eating.	Moën rassasié épis man- ger.	Je suis rassasié de manger.

It frequently happens, however, that, in order to be understood, the French must be translated into Creole by synonomous terms. An ancient inhabitant of some country district, who has had but few opportunities of hearing, and less of learning, French, (or even what we may call the *high patois.*) would find it difficult to comprehend our meaning, if we told him, *nômme la digne di louange*, the man is worthy of praise. Doubtless, the two first words of our statement would be very plain; but all the rest might have been so much Greek, for all he should understand about it. But if we come down to his vernacular, and try, *nômme la mérîter yeaux vanter li*, the man deserves (that) they (should) praise him, or, *nômme la mérîter baïe bon nom*, the man deserves to be given good name, it would be all clearness, all light, to our rustic friend.

The examples we have given above of the prepositions required by adjectives might be multiplied greatly; but we believe they suffice to show the points of difference, in this respect, between the dialect and the parent speech.

### *Comparatives.*

To express *than* before infinitives, the French employ *que de*, but the Creoles *passé poû* and sometimes *passé* alone; e.g.:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Li dîe simié zôtes té battle li passé poû té bâ'i yon tape conça.</i>	He said it is better you had beaten him than to have played him such a trick.	<i>Il dit que ce serait mieux que vous l'auriez battu que de l'avoir joué un pareil tour.</i>
<i>Meièr li môt passé dri- vaïer topâtout.</i>	It is better for him to die than to keep wandering about.	<i>Mieux pour lui serait de mourir que de vagabonder</i>

Before any tense of the Indicative, the French express *than* by *que ne*, when the sentence is not interrogative: in Creole *passé* is the word employed in this case also. *Poû*, being an infinitive sign, is not admissible:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Ous plis mèle passé moèn té ca coer.</i>	You are more astute than I thought.	<i>Vous êtes plus fin que je ne pensais.</i>
<i>I plis bon passé ous ca dîe.</i>	He is better than you are saying.	<i>Il est meilleur que vous ne dites.</i>

Before numerals the Creoles generally omit *plis*, using *passé* alone in comparisons: the French *plus* requires *de* immediately before the numeral; as,

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Tiní passé tois caës lôte-bôd cela-moën.</i>	There are more than three houses beyond mine.	<i>Il y a plus de trois maisons au-delà de la mienne.</i>
<i>Liméttér passé yon douzaine mounes endidans.</i>	He has put in (cheated) more than a dozen persons	<i>Il a trompé plus d'une douzaine de gens.</i>

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## SYNTAX OF PRONOUNS.

### *Personals.*

The place of the Personal Pronouns in the nominative case, is invariably before the verb, whatever may be the nature of the proposition; as,

<i>Creole.</i>	<i>English.</i>
" <i>Moén coucher nans sérén,</i>	<i>I lay in the dew,</i>
<i>Dos moèn tout mouïé;</i>	<i>My back is all wet:</i>
<i>Zôtes bâ moèn laclé la</i>	<i>Do you give me the key</i>
<i>P'op m'aller changer."</i>	<i>That I may go and dress.</i>

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
Où nous yé? ça zôtes ca boèt?	Where are we? what dring ye?	Où sommes-nous? que buvez-vous?

In exclamatory phrases, the French often place the nominative pronouns *after* the verb, as is done in interrogatories; but the Creole, inflexible and prosaic, allows no such latitude. Impassioned utterances must therefore conform to immutable usage, which requires the verb to always follow its nominative; for example:—

<i>French.</i>	<i>English.</i>	<i>Creole.</i>
"Soldats!" s'écria-t-il, "qui n'aime me suive!"	"Soldiers!" exclaimed he, "let him that loves me follow me!"	Li hèler, "Soldats!" "ça qui aimèn moèn suive moèn!"
Que viens-je d'entendre!	What have I just heard!	Qui ça moèn sôti tende la!

"When there are two or more pronouns in the nominative case, a resuming pronoun, such as *nous*, *vous*, *ils*, is generally used in French as the subject of the following verb; as,

<i>French.</i>	<i>English.</i>	<i>Creole.</i>
Vous et moi, nous partons.	You and I will depart.	Ous et pîs moèn câter pâtî.
Vous et nous, nous payons.	You and we will pay."*	Zôtes épîs nous va payer.

As may be seen in the foregoing illustrations, the Creole coincides with the English in having no resuming pronoun.

In imitation of French colloquial custom, the Personals are often repeated at the end of clauses or sentences, to give prominence to the individual they represent. This use of the pronouns is equivalent to the English "for my part," "as to you," etc.; thus—

\* Delille's French Grammar, page 265.

French.	English.	Creole.
<i>Vous dites que vous êtes fatigues de jouer; je ne le suis pas, moi.</i>	You have said you are weary playing; I for my part am not yet weary.	<i>Zôtes die zôtes lasse jouer; moén pôncôr lasse, moèn.</i>
<i>Il a de l'argent, lui.</i>	As to him, he has money.	<i>Li tini lagent, li.</i>

Before *pas* and *aller*, the first personal pronoun, *moèn* is usually abbreviated:—

Creole.	English.
<i>Yeaux ca die m'pas* vlé travâie; et lhêr m'aller travâie yeaux pas ca vlé payer.</i>	They say <i>I</i> do not want to work; and when <i>I</i> go to work, they do not wish to pay.

The position of the Personal pronouns with regard to each other, when there are two or more governed by the same verb, is a very perplexing matter in French. But the Creole arrangement of these words is the same as with regard to nouns: datives immediately following the verb and accusatives after. Of course if the sentence has not a dative, the accusative is next to the verb:—

Creole.	English.	French.
<i>Moen machicoter li†</i>	I chew it.	<i>Je l'ai mâché.</i>
<i>Ous pas marer nous.</i>	You did not bind us.	<i>Vous nous avez pas amar-tés.</i>
<i>Iouér li.</i>	He saw it.	<i>Il le vit.</i>
<i>Moèn pâncôr die i li.</i>	I have not yet told it to him	<i>Je ne le lui ai pas encore dit</i>
<i>Bâ i li.</i>	Give it to her.	<i>Donnez-le lui.</i>

\* Pronounced: *Yo deem-pah-vlay trah-vigh*, etc.

† Bearing in mind the relation in which the first concoctors of the Creole stood towards those who supplied them with the vocabulary and general framework of their dialect, we should perceive that the difference of arrangement existing between the French and Creole pronominal accusative, though striking at first sight, is nevertheless, as respects the Creole, a servile following of,

In reply to questions, the French use *le*, etc., in agreement with the word to which the question refers; but in Creole the answer is either a simple *oui* (yes), or *non* (no), or the word together with the noun and verb are repeated; e.g.:—

<i>French.</i>	<i>English.</i>	<i>Creole.</i>
<i>Est-ce là votre frère?</i>	Is that your brother?	<i>Cé fouèr ous ça?</i>
<i>Non, ce ne l'est pas.</i>	No, it is not.	<i>Non; or non, cé pas fouer moèn.</i>
<i>Sont-ce là vos plumes?</i>	Are those your pens?	<i>Ece cé plîmes ous ça?</i>
<i>Oui, ce les sont,</i>	Yes, they are.	<i>Oui; cé plîmes moèn.</i>

The French pronoun *y* is sometimes represented in Creole by *la-sous ça*, on that, *la-sous li*, on it after *penser*, *combiner*, and other verbs signifying to think or reflect; as,

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Ous c'aller combiner la-sous ça</i>	You will reflect on it	<i>Vous y penserez</i>

*En*, denoting a part, and used relatively in French, is not found in Creole, except as an insignificant syllable of the hortatory words, *tempouie* (i.e. *t'-en-prie*), and *soyé-ous-en-sî* (*soyez-vous en sur*).\* The partitive sense of *en* is sometimes represented by *la-dans*, in it; e.g.:—

<i>French.</i>	<i>English.</i>	<i>Creole.</i>
<i>Je n'en ai reçu que trois.</i>	I have not received but three (of them.)	<i>Moèn pas touver passé tôis là-dans.</i>

rather than a departure from French usage. Between two classes of men so different in nationality, race, position, no conversation strictly such was possible. From the ruling class the subject people received only commands—and having a language to frame for themselves, they fashioned it according to the model most frequently presented to them. "*Prenez-le.*" "*coupez-le.*" "*arrangez-le.*" exemplify the kind of construction likeliest to strike the hearing of the Negroes; and it is no wonder that, with no teacher to guide and explain, they should believe this construction to be universal, while, in fact, it was only common. These considerations will, we think, assist towards determining the actual derivation of the verbs cited at page 48 as originations from the Imperative, or, with slighter probability, from the second person plural Indicative.

\* Of *ensouhaite* also.

Where *en* is used personally, in the sense of "from him," "of him," and so forth, the Creole generally employ *nans lamain li*, *compte li*, in "his hand," "about him," etc.; e.g.:—

French.	English.	Creole.
<i>J'en ai reçu des bienfaits.</i>	I have received benefits from him.	<i>Moèn ricivoèt bienfets nans lamain li.</i>
<i>Nous en parlerons.</i>	We shall speak of him (or it.)	<i>Nous caller pâler compte li.</i>

### Possessive Pronouns.

In French the Possessive Pronouns are replaced by the Definite Article, when the sense of the phrase clearly indicates the possessor; but in Creole no such substitution occurs: either the possessive must be used, or some other construction resorted to; as,

French.	English.	Creole.
<i>J'ai froid aux mains.</i>	My hands are cold.	<i>Lamains moèn foètes.</i>
<i>Vous avez mal à la tête.</i>	Your head aches.	<i>Tête ous ca fair ous mal.</i>
<i>Il a le corps trop gros et la tête trop petite.</i>	His body is too large and his head too small.	<i>Corps li touop gouos, et pîs tête li touop pítit.</i>
<i>Tu lui dois la vie.</i>	You owe your life to him.	<i>Oâs ca doé li lavie ous.</i>
<i>Nous vîmes les mains liées derrière le dos.</i>	We all came with our hands tied behind our backs.	<i>Nous toutes vinî avec lamain nous matées dèîèr dos nous.</i>

To express "one of," as in the phrase, "one of my friends," the Creole expression is identical with the Spanish, and differs from the English and French in both of which the preposition is used:—

French & English.	Creole & Spanish.
<i>un de mes frères</i> one of my brothers	<i>yon fouèt moèn un hermano mio</i>

### Relative Pronouns.

For the rules that regulate the employment of the relative, *qui*, *ça*, etc., see Second Part, page 39.

*Celui-ci*, this one, the latter, and *celui-là*, that one, the former, are represented in Creole by *ça-là*, this one, and *lôte-là* the other one; but chiefly with reference to visible objects. The use of them in the following literal translation would be puzzling to a mere Creole:—

French.	English.	Creole.
" <i>L'opulence et le repos sont à une si grande distance l'un de l'autre que plus on approche de celle-la, plus on s'éloigne de celui-ci.</i>	Opulence and tranquility are at so great a distance from each other, that the more we approach <i>the former</i> , the more we remove from <i>the latter</i> ."<*	<i>Richesse et-pis lavie-doux si loèn yône-à-lôte, plis nous ca vini poués lôte-là, cé plis nous câller loèn ça-là.</i>

Instead of using *lôte-la* and *ça-là* in a statement like the above, a Creole would repeat the substantives:—*plis nous ca vinî poués richesse, cé plis nous ca aller loèn lavie-doux*:—or he might use *yone di yeaux* and *lôte-là*; which would destroy the definiteness of the statement, although without changing its meaning; for wealth and tranquility being removed from each other, it follows that approaching either is receding from the other:—*plis moune aller poués yône di yêeaux, cé plis li ca quitter lôte-là dëièr*, the more one approaches *one of them*, the more he leaves *the other* behind.

*Ce*, this or that, the French demonstrative, is used before *être*, to be, in the sense of *it*, *they*, etc., according to the number and person of the verb; e.g.: *c'est moi*—it is I; *ce sont mes gens*—they are my people; but in Creole the expressions *c'est*, it is, and *c'était*, it was, are considered as single words. They retain their demonstrative mean only in part, and, especially *cé*, discharge the functions of the substantive verb in attributive clauses; e.g.:—

\* Delille's French Grammar

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Moèn cé* yon bon mouné.</i>	I am a good person.	<i>Je suis une bonne personne.</i>
<i>Ous cé papa nous</i>	You are our father.	<i>Vous êtes notre père.</i>
<i>Li cé gouous pague</i>	He is a great personage.	<i>Il est un grand homme.</i>

*Plural.*

<i>Nous cété* louois.</i>	We were kings.	<i>Nous étions des rois.</i>
<i>Zôtes cété pions.†</i>	You were day-laborers.	<i>Vous étiez des laboureurs.</i>
<i>Yeaux cété bons mounes.</i>	They were decent folks	<i>Ils étaient des gens décents.</i>

After the verb *ouèr*, the Creole demonstrative *çala* (as well as *là*) is added to *moèn* and *ous*, to direct particular attention to the speaker or the person addressed. *Li*, *nous*, *zôtes*, and *yeaux* usually take *là* alone, for the same purpose; e.g.:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Ous té ouèr moèn-çala la-caïe ous?</i>	Did you see me at your house?	<i>M'avez-vous vu, moi, chez vous</i>
<i>Ous ouèr li-là, 'i bon coté baton li, va.**</i>	You see him there? he is good at his stick (I can tell you.)	<i>Le voyez-vous? il est maître de son baton.</i>
<i>Ous-çalà bâ moèn zétrenne!</i>	You, make me a Christmas present!	<i>Vous, me donner des étrennes!</i>

When used as in the last example, *ous-ça-là* and *moèn-çalà*, express incredulity, indignation, or contempt, on the part of the speaker.

\* Not to speak of securing uniformity, (as in the case of *té*, *seré*, etc.,) the abandonment of the inflected forms *c'est* and *c'était* would be desirable if it were only for our being accustomed to see them exclusively in the third person singular.

† Sp. *peón*.

\*\* Such interjections as *va*, *toujoás*, *oui*, and others cannot be translated, though they produce distinct impressions on the hearer's mind.

*Indefinite Pronouns.*

Like *on* in French, *moune* and *yeaux* are employed by Creoles to indicate in a vague and general way, *many*, *some*, and *all* persons; e.g.:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
Moune ca dîe Lacotefême loèn: ça pas voué, tou- joûs.	People say that the Spanish Main is far: that is by no means true.	On dit que La Côte- ferme est loin: ce n'est pas vrai du tout.
Yeaux ca attérir stimar la poû ranger li.	They are stranding the steamer in order to repair her.	On fait attérir le bateau-à-vapeur pour le réparer.

After *toute-moune*, every body, *chaquin*, each one, and other distributive pronouns, the Creoles use *yeaux*, they, them, their, instead of the singular *li*; e.g.:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
Toute moune ca châcher poû nâme yeaux.	Every glow worm sheds light for their (its) soul	Chaque bête-à-feu éclaire pour son âme.
Toute moune ca ch cher bèen poû corps-yeaux.	Every body seeks good for themselves (himself.)	Chaqu'un cherche du bien pour soi-même.

For *quiconque*, whoever, *quelconque*, whatever, the Creole equivalent is *quicon* which is used adjectively; e.g.: — *quicon moune ous dîe ça pas c'aller coèr*, whoever you tell that to will not believe; *quicon baggaïe ous vlé*, whatever (thing) you desire.

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## SYNTAX OF VERBS.

### *Verbs With Two Regimens*

We have already seen that when in Creole a verb has two cases, a dative and an accusative, after it, the latter must invariably come first.

No sign of the dative is used in Creole after the following verbs, which take in French the preposition *à* before substantives in that case:—*appouende*, to teach; *baîe*, to give; *confier*, to entrust; *dîe*, to tell; *doé*, to owe; *écrîe*, to write; *moutrer*, to show; *pomette*, to promise; *pouéter*, to lend; *rimette*, *ritoûnèn*, to give back; *sêmenter*, to swear; etc.:—

*Examples.*

Creole.	English.	French.
<i>Moén pas sa écr'e papa ous ça.</i>	I cannot write that to your father.	<i>Je ne puis écrire cela à votre frère.</i>
<i>Madame la rimette iche li baggaïe la.</i>	The lady returned the object to her child.	<i>La dame remit l'objet à son enfant.</i>
<i>Si ous pouéter Jean ca- volant la, li c'alier baîe tit sé-s ous cinq- sous.</i>	If you lend the kite to Jean, he will give a half-bit to your little sister.	<i>Si vous prétez le cerf- volant à Jean, il don- nera cinq sous à votre petite soeur.</i>

*Government of Verbs.*

There are verbs which in French require the preposition *à* or *de* before an infinitive.

In Creole, the following take no preposition, though in French they require *à*:—*accoutimèn*, to accustom; *aimèn*, to like; *appouende*, to teach; *châcher*, to seek; *habitouer*, to accustom; *pessister*, to persist; *pouéferer*, to prefer; *rider*, to help; *tinoncer*, to renounce; *simier*, to prefer; *vaûmier*, to prefer; etc.

*Examples.*

Creole.	English.	French.
<i>Moén accoutimèn corps- moén léver nans som- mei douvant-joû.</i>	I have <i>accustomed</i> my- self to wake at dawn.	<i>Je me suis accoutumé à me réveiller au point du jour.</i>
<i>Zôtes pas aimèn rider gens zôtes fair pièce travaî.</i>	You do not <i>like</i> to <i>help</i> one to do any work at all.	<i>Vous n'aimez pas à aider (à) vos gens à faire nul travail.</i>
<i>Nous pas ca tinoncer danser bellairs.</i>	We would not <i>renounce</i> <i>dancing bellairs.</i>	<i>Nous ne renoncerions pas à danser des bel- lairs.</i>

The following, with *à* in French, usually take *poù* in Creole before infinitives:—*balancer*, to hesitate; *consentî*, to consent; *encourager*, to encourage; *engager*, to engage; *offèr*, to offer; *sévî*, to serve; *travaîe*, to work; etc.

### *Examples.*

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Yon nômme qui tinî les-pouit pas ca balancer poù faire douvoir li.</i>	A sensible man does not hesitate to do his duty.	<i>Un homme sensé ne balance pas à faire son devoir.</i>
<i>Moèn consentî poù aller ba ous.</i>	I consented to go for you.	<i>Je consens à aller pour vous.</i>
<i>I té engager po\$ travaîe yon mois tout-sûl.</i>	He had engaged to work for only one month.	<i>Il s'était engagé à travailler pour un mois seulement.</i>

The following verbs requiring *de* in French, usually take no preposition before an infinitive:—*cesser*, to cease; *châger*, to commission; *coumencer*, to begin; *conséter*, to advise; *consentî* (*poù*), to consent; *continuer*, to continue; *craine*, to fear; *défende*, to forbid; *mander*, to ask; *empêcher*, to prevent; *entoupouende*, to undertake; *envie*, to long for; *fôcer*, to force; *honte*, to be ashamed; *ménacer*, to threaten; *métiter*, to deserve; *obliger*, to compel; *ôdonner*, to order; *oblier*, to forget; *pouèngâde*, to take care; *pèr*, to dread; *pouier*, to pray; *rifiser*, to refuse; *tigréttter*, to regret; *tistier*, to risk.

### *Examples.*

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Moèn (ca) craine trapper ça moèn mander poù.</i>	I fear to obtain what I have asked for.	<i>Je crains d'obtenir ce que j'ai demandé.</i>
<i>I pèr métter corps-li nans tête bane la.</i>	He is afraid to place himself at the head of the band.	<i>Il a peur de se mettre à la tête de la bande.</i>

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Poûqui ous rifiser aller?</i>	Why have you refused to go?	<i>Pourquoi avez-vous refusé d'aller?</i>
<i>Moèn honte pôter ces pô-trets-ça-là.</i>	I am ashamed to carry these pictures.	<i>J'ai honte de porter ces tableaux-ci.</i>
<i>Gens qui ca conseîer moune gañèn chouval gouos boudin, pas ca rider moune nourî li.</i>	They who advise one to buy a big-bellied horse, do not help to feed him.	<i>Ceux qui vous conseillent d'acheter un cheval à gros ventre, ne vous aident pas à le nourrir.</i>

The following verbs of the same class in French, are usually employed in Creole with the prepositions placed after them: *affliger* poû, afflict *for*; *blâmer* davoèr, to blame *for*; *convînî* poû, to agree *to*; *délibérer* poû, to deliberate *to*; *disconvînî* poû, to disagree *to*; *fouémî* poû, to shudder *to*; *offèr* poû, to offer *to*; *sêm-enter* poû, to swear *to*; *ripouocher* davoèr, to reproach *for*; *tâdet* poû, to delay *to*; *tenter* poû, to attempt *to*; *trembler* poû, to tremble *to*.

### *Examples.*

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>I tenter poû bâ nous yon bôte; main nous té là poû corps-nous.</i>	He attempted to cheat us, but we were alive to our interests.	<i>Il tenta de nous tromper; mais nous gardions nos intérêts.</i>
<i>Yeaux fouémî poû ouèr coument nômmé la ristier mouter en-lair mât la.</i>	They shuddered to see how the man ventured to climb to the top of the mast.	<i>Ils ont frémi de voir comment l'homme se risquait en montant le mât.</i>
<i>Li pas sa tâder poû vinî</i>	He cannot delay in coming	<i>Il ne peut tarder de venir.</i>

The foregoing examples are intended as illustrations only of general usage. For the duties required of a living language are so manifold and various, that their complete fulfilment demands

a vocabulary nothing less than infinite. Yet every language, however copious, is but a limited assemblage of words; and these, if restricted each one to a special signification, would be hopelessly inadequate to the vast requirements of human intercourse. Hence the necessity of multiplying constructions and applications of single terms; and hence, also, the impossibility of binding certain words to certain constructions, as may be seen by the changes of prepositions allowable in French and Creole to almost every one of the verbs we have cited above.

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## USE OF THE MOODS AND TENSES.

### Verbs with *ca*.

#### *Indicative Mood Present Tense.*

The Present Tense is very often used in Creole, as in other idioms, to describe past occurrences with greater vividness and force. But, as it is the Present Tense of only verbs with *ca* that can be so employed, a very tiresome effect is often produced by a too frequent recurrence of that monosyllable. This a skilful speaker avoids by a judicious mingling of past tenses with the historical present, e.g.:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Con moèn ca sotî nans lapôte la, i ca fair moèn yon coûde ba- ton; thèr moèn trap- per coup la, etc.</i>	<i>As I come out of the door he deals me a blow with a stick; when I received the stroke, etc.</i>	<i>Comme je sortais par la porte, il me donna un coup de baton; lorsque je reçus le coup, etc.</i>

As in French and English, the Present Tense is often employed for the Future; especially when an action shortly to take place is spoken of; e.g.:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Moèn ca vinî dèmain même.</i> I come to-morrow.		<i>Je viens demain même.</i>

*The Imperfect Tense.*

The employment of this tense is the same in Creole as in other languages. It denotes an action going on at the occurrence of another that is past; e.g.:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
Nômme la passer la-sous lanse la lhèr ces warahons la té ca halter couïal yeaux.	The man passed on the beach when the Warrahoons(Indians) were dragging their canoe.	<i>L'homme passa sur l'anse lorsque les warrahoons tiraient leur courial.</i>

The Imperfect also denotes actions habitually or frequently done; e.g.:—

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
Comment zôtes té ca fair réter sans pomenèn nans nouite?	How did you manage to dispense with taking walks at night?	<i>Comment faisiez vous pour vous dispenser de vous promener dans la nuit?</i>

Preceded by *si* (if), the Imperfect is used in relation to present time, and implies that the speaker is persuaded to the contrary of his hypothetic statement. The same usage obtains in French; as.

<i>Creole.</i>	<i>English.</i>	<i>French.</i>
<i>Si moèn té vinî là, moèn sé ouèr compte za-faire la moèn-même.</i>	If I were in the habit of coming there, I should have looked after the business myself.	<i>Si je venais là, je verrais à ces affaires moi-même.</i>

After *si*, the Imperfect has sometimes the force of a conditional; e.g.:—

*Creole.*

*Si ous té ca dîe ça qui  
nans lidée ous, moune  
sé save ça yeaux doé  
faire poû ous.*

*English.*

If you would tell what  
is in your mind, one  
should know what to  
do for you.

*French.*

*Si vous disiez ce que  
vous avez à l'esprit,  
on aurait su que faire  
pour vous.*

*Subjunctive Mood.*

In connexion with *si*, we may notice and dispose of that usage of the verb which in the paradigms we have called the Subjunctive Mood.

Its Present Tense is the same as the Past of the Indicative, with *si* or some other conjunction prefixed; e.g.:—

*Indicative Past.*

*Cr.*    *Moèn manger.*  
*Eng.*   *I ate.*  
*Fr.*    *Je mangeai.*

*Subjunctive Present.*

*Si moèn manger.*  
*If I eat.*  
*Si je mange.*

The Past Subjective in Creole is the Pluperfect Indicative, with a conjunction prefixed; as,

*Indicative Pluperfect.*

*Cr.*    *Moén té manger.*  
*Eng.*   *I had eaten.*  
*Fr.*    *J'avais mangé.*

*Subjunctive Mood.*

*Si moén té manger.*  
*If I ate, or had eaten.*  
*Si j'avais mangé.*

It is evident from the above that what we have called the Subjunctive in Creole has little in common with that mood in French. The latter is an independent form and usage of the verb, totally distinct from the Indicative, while the former, that is to say, the Creole Subjunctive, is a mere variation of the Indicative construction. It would be a waste of time to write a disquisition on so barren a theme.

## VERBS WITHOUT CA.

As has been shown,\* the verbs conjugated without this auxilliary are few in number, and differ from the other verbs only in the Present and Imperfect Tenses. Their Imperfect, Preterite, Perfect, and Pluperfect are identical.

When constructed with *ca*, they express an habitual action or state of mind contingent on and resulting from another; e.g.:—*Moèn hâï mounes qui méprisants*, I hate disdainful people (as a present existing sentiment);—*moèn ca hâï mounes lhêr yeaux ca faire bêtise épis corps li*, It is my custom to hate persons when they make fools of themselves. *Yeaux honte mander nous ça*, they are (at this present moment) ashamed to ask us that; *yeaux ca honte mander poû ça yeaux bisoèn*, They are (habitually) ashamed (whenever they are) to ask for what they require. From which examples it will be seen that the distinction between the conjugations is not a matter of mere fancy, but a fact of some importance.

Sometimes the meaning given to the verbs by the addition of *ca* is inceptive, and denotes the beginning of a mental feeling or condition; as, *moèn ca airèn place la*, I am getting fond of the place; *yeaux ca honte gens yeaux, apouésent*, they are growing ashamed of their people, now.

*The Present and Past Perfect Tenses.*

The Present Perfect Tense of verbs conjugated with *ca* is simply the Infinitive placed after a nominative case; as *chêper*, to excel greatly, *li chêper nous*, he has greatly excelled us.

The Past Perfect is formed by prefixing *té* to the foregoing tense; as, *li té chêper nous*, he had greatly excelled us.

As the Preterite and Perfect meanings of a verb are not indicated by any difference of construction, it is sometimes found necessary to employ, as a perfect sign, *jâ*, an abbreviation of *déjà*, already; e.g., *li ja casser toutes zassiettes la déjà, qui lapeine boûgonnèn?* he

\* Part Second, page 60.

*has broken* all the plates *already*, what is the use of grumbling? We are aware that *jà* does ordinarily mean the same as *déjà*; but in the simultaneous use of them, as in the foregoing sentence, there is something deeper than the seeming tautology.

### *The Infinitive Mood.*

Every infinitive in Creole is used as a substantive. This license has given rise to a variety of singular constructions. Commonest among these is the repetition of the infinitive with a possessive pronoun, as a complement to some other mood of the same verb; e.g.: *dômî dômî ous*, "sleep your sleep," i.e., go on sleeping; *moèn coucher coucher moèn, lhèr moèn tende battaë là*, "I lay my lying when I heard the fight; i.e., I remained lying when I heard the fight;—*tempouie, léssez-nous sôti sôti nous*, "Pray, let us go out our going out;" i.e., allow us to carry out our intention of going out. In this way a variety of impressions is conveyed; but the cardinal notion underlying them all, is the continuance or prosecution of an inchoate state or action.

Besides their employment as above illustrated, the infinitives supply the place of participles.

### *Participles.*

Especially in verbs ending in *er*, the Creoles present participial termination is *ant*; as, *mangeant, dansant*, eating, dancing. But generally speaking, the use of this mood is very limited. Verbs ending otherwise than in *er* have generally no participial form; as, *coude*, to sew, *répône*, to answer. This defect it is attempted to remedy in the following ways: the preposition *en* is placed before the verb; e.g., *en coude yon moceau la-sous lôte, ous ca gâter ces toèles la*, by sewing one piece on the other you are spoiling the cloths.

Sometimes *ca* is placed before the Verb; e.g.:—

*Creole.*

*English.*

Ca dîe yon baggaïe, ca ridîe yon bag-	Saying and repeating a thing every
gaïe tous-lé-mouments, ca embéter	minute, bothers me.
moèn.	

*Con* (Fr. *comme*), as, placed before *ca*, also gives the verb a participial sense; e.g.:—

*Creole.*

*Con canôte la ca boucler poënte la,  
gâdez comment li belle!*

*English.*

Se how beautiful the boat looks,  
as it is *rounding* the point!

The simple infinitive may sometimes have the force of a present participle; e.g.:—

*Creole.*

*Moén save batte yon mammaïe poû  
toute tit baggaïe pas ca fair li bon.*

*English.*

I know that *beating* a child for  
every little fault does not make  
him good.

On the whole, it would appear that present participial constructions, pure and simple, are not much favoured in Creole.

*Past Participles.*

Verbs in *er* may be credited with a past participle whenever it may be found necessary in Creole; thus, *'i té assiré ça* he was *assured* of that—*nous rester bien coupés*, “we remained well *cut*; i.e., we were thoroughly *disappointed*. But, as has been already observed, (p. 63,) these past participles retain but little, if any, verbal energy; having subsided into mere adjectives. Altogether this is a most difficult point, the complete investigation of which requires more time and research than we can devote to it. The following facts, however, may be noticed in connexion therewith.

Few French verbs whose past participles end in sounds different from that of their infinitives, have past participles in Creole. Consequently, if we frame a passive construction having an instrumental case, (governed by *par*,) the infinitive must be employed; e.g., *jilet moèn té coude pâ yon bon tâîer*, my waistcoat was *sewn* by a good tailor. If we use the French *cousu* instead of *coude*, no mere Creole would understand us. But, besides the probability of being misunderstood, if too Frenchified in his *patois*,

an affected speaker incurs the certainty of being ridiculed for his pains. Whosoever condescends to talk Creole, must, for the while, forget his French, and believe (for it is a fact) that he is using a dialect fully capable of expressing all ordinary thoughts, provided the speaker is master of, and understands how to manage, its resources.

### *Idiomatic Conjugations.*

To express the *act of doing*, or *being on the point of doing*, in time past or present, infinitives are, in Creole, constructed as follows:—

*Cé' or cété* is placed before them, and a nominative case with some other mood of the same verb after; as,

#### *Creole.*

*Cé gâder moèn ca gâder ça.*  
*Cété gâder moèn té ca gâder.*

#### *English.*

*I am just looking at that.*  
*I was in the act of looking.*

To denote an intention on the point of being carried out, *aller* is employed; as;

*Cé aller li té ca aller bâ moèn dleau la.*

*He was just about to give me the water.*

*Cé aller li cáller dîe ça.*

*He is on the point of saying so.*

To intimate that an action has just been done, *sôtî*, to come out from, is used with the verb, as in the following examples:—

#### *Creole.*

*Moèn sôtî contrer épîs yon moune moèn pas té sou-  
ter ouèr.*

#### *English.*

*I have just met one whom I had but lit-  
tle desire of seeing.*

#### *French.*

*Je viens de rencontrer quelqu'un que je n'a-  
vais pas un grand désir de voir.*

A repetition of *sôtî*, adds force to the idea of recentness; e.g.:—

*Cé sôtî yeaux sôtî man-  
ger: pas bâ yeaux  
pièce encor.*

*They have been eating but this instant:  
don't give them a bit more.*

*Ils viennent de manger:  
ne leur donnez rien de plus.*

*Additional Remarks on a Few Verbs.*

Fr. *Avoir*,      {  
                         } To Have; *Etre*, To Be.  
 Cr. *Tinî*,      }

The place of *avoir*, as a principal verb, is filled in Creole by *tinî* while as an auxilliary it has been displaced, as we have seen, by different parts of *être*.

With regard to *tinî*, it is curious to observe how it has supplanted *avoir*, not only in ordinary phraseology, where the primary import of both,—namely, *possession*—suggests and explains the substitution, but also in some of those idioms in which the possessive notion is by no means so prominent. Not less singular is the coincidence of Creole with Spanish, and other Romance dialects, in preferring *tenir* to *avoir* in posesssive and other analogous constructions. We subjoin examples, with Spanish equivalents:—

*French & English.*

J'ai un très-joli livre  
 I have a very handsome book.  
 Il avait de l'argent.  
 He had money.  
 Nous avions raison.  
 We were in the right.  
 N'ayez pas peur.  
 Be not afraid.

*Creole & Spanish.*

Moèn tinî yon bien belle live.  
 Yo tengo un muy hermoso libro.  
 Li té-tinî lâgent.  
 El tenia dinero.  
 Nous té-tinî résón.  
 Nosotros teníamos razon.  
 Pas tinî pèr.  
 No tenga euidado.

The French construction *d'avoir* (as after *blâmer*, *accuser*, etc., where *d'avoir* signifies *for having*, *with having*, etc.) is in Creole a pure conjunction; viz., *davoèr*. This word, like other conjunctions derived from verbs, retains much of its radical import, though, of course, deflected and obscured; as,

*Creole.*

Papa moén bimèn moén davoèr moén  
 pas té vlé fair ça 'i die moén.

*English.*

My father beat me, because I did not  
 want to do what he told me.

Another part of *avoir* found in Creole, is *aura*, employed as in French to express probability or likelihood; as,

*Creole.**English*

*Li aura vini lacâie l'hèr nous té nans léglise.* He must have come to our house when we were in church.

The third person singular Indicative Present of *avoir*; viz., *a*, is found in the Creole phrase *napoènt* (i.e., *n'a point*) which means, "there is no," "there was no;" as,

"Celesse Sainte Anne, O!

*Si napoènt tambouïer,*

*N'a virer."*

*Yeaux châcher couteau, napoènt cou-teau.*

Celeste of St. Anne's!

If there is no drummer,

We shall return.

We searched for a knife, there was no knife (to be found.)

The infinitive of the French verb *to be* is but rarely used in Creole; no substantive verb being ever expressed in attributive propositions relating to present time.

*Etant*, the present participle, is a Creole conjunction meaning, *inasmuch as, since, etc.*: as,

*Camarades zôtes étant té là, poûqui yeaux pas bâle zôtes lamain?*

Since your companions were present, why did they not aid you?

*Est*, pronounced in Creole *yest*, serves in particular cases, through all the persons of the Present Indicative of the verb.— See page 78.

Concerning the other parts of *être* commonly used in Creole, see Auxilliaries pp. 50—52.

## SYNTAX OF ADVERBS.

Adverbs, as a general rule, come *after* the word they qualify; as,

## Creole.

*Yeaux ca vini dri.*  
*Moèn sé ja aller belle-drive.*  
*Yon tit gâçon coû à-coté*

## English.

*They come often.*  
*I would have gone long since.*  
*A boy with his neck awry.*

When used interrogatively, the Adverb commonly begins the sentence, as in other languages: e.g.:—

*Main, jisse ôti zôtes ca mènèn nous?* But, *how far* are you leading us?  
*Coument zôtes sé vlé nous mouter* How could you wish as to go up  
*yon cêtain mône con-ça!* a vast mountain like that?

Adverbs of Manner present no peculiarity save in very few exceptional cases. The following are purely native formations:—

*Li fair caëe la tout cabâ-cabâ, con si cé pas té lâgent yeaux té ca bâ li poû traväî li.* He built the house quite *clumsily*, as if it was not money they were giving him for his labour.

*Yeaux bâ li coups jisse temps boudins yeaux pleins; apoués, yeaux assise à-dadâ la-sous li.* They gave him blows (beat him) till their bellies were filled (they were satisfied); after that, they sat *astride* on him.

*Chein la ca mâcher cañan-cañan; pôr bête, zangañé tomber abord li!* The dog walks *painfully slow*; poor brute, evil days have overtaken him!

*Pas lapeine gâder moèn en-bêne en bêne con-ça; moèn va fini pièce la ba ous au-biGoule.* It is useless to watch me thus *furtively*; I shall finish the piece for you in *masterly manner*.

## Comparison of Adverbs.

In Creole Adverbs are usually compared, like Adjectives, by *plis*, more, or *moènce*, less, placed before them; e.g., *plis doucement*, more softly; *moènce long-temps*, a shorter while since.

As in the case of Adjectives also, the most favoured mode of expressing absoluteness of the notion conveyed by the Adverbs, is by iteration; as, *moèn pas vlé ça pièce, pièce*, I do not by any means want that; *li vinî tout bosale, bosale*, he came in the rudest possible manner.

## SYNTAX OF PREPOSITIONS.

The Creole Prepositions, as may have been seen, (p. 70.) are, in general, corruptions or compoundings of French prepositions or adverbs. We shall content ourselves with noticing one or two that present features worth noting:—

*Ba* or *baï*—*poû*, for.

That these two prepositions are not always exchangeable, may be seen in the following examples:—

<i>Creole.</i>	<i>English</i>
<i>Ous vîlé gañèn yon chapeau ba moèn?</i>	Do you wish to buy a hat <i>for me</i> ? (i.e., to save me the trouble of going myself.)
<i>Tempouie gañèn yon chapeau poû moèn.</i>	Pray buy me a hat <i>for (my use.)</i>
<i>Yeaux ca fair bonbon la ba moèn, pâce cé moèn qui loâer yeaux, main cé pas poû moèn, pisce cé pas moèn qui câller manger li.</i>	They are making the cake <i>for me</i> , because I hired them; but it is not <i>for me (my use)</i> , since it is not I who am to eat it.

*Nans*, in.

After such verbs as *sôtî*, *tirer*, etc., this preposition means *from* or *out of* in Creole; as,

<i>Nous pas sotî nans bois.</i>	We are not come <i>from</i> the woods.
<i>Qui moune câller tirer moèn nans horrôpe çalà?</i>	Who will take me <i>out of</i> this scrape?

*Epîs*—*evèc*, with.

We may be wrong, but our impression certainly is that *épis* is more often used among us than *evèc*. Both of them, besides serving to unite words, often denote the instrument or means; as,

<i>Li taller lôte la à-tèr épîs yon coûde bouique.</i>	He felled the other to the ground <i>by</i> <i>a blow with a brick.</i>
<i>Moèn natter ça evèc lamains moèn.</i>	I plaited that <i>with my hands.</i>

*La-sous—en-lair.* upon.

These are every day used convertibly; e.g.:—

Creole.	English.
<i>Tit gaçon la la-sous dos yon gouosc houval</i> , or, <i>Li en-lair dos yon</i> , etc.	The boy is on the back of a big horse.

But there seems to be some difference between them after all, as for example in,

<i>La-sous tête moèn.</i>	<i>On my head (on the side, back.)</i>
<i>En-lair tête moèn.</i>	<i>On my head (on the crown, above.)</i>
<i>Li la-sous pied-bois la, main li pas enlair li.</i>	<i>He is on the tree, but not on top of it.</i>

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### SYNTAX OF CONJUNCTIONS.

As a general rule, Conjunctions are but sparingly used in Creole. In the following lines, for example, there is none, and none is needed, as the meaning is perfectly clear. But it would not be easy to translate them correctly into English or French without connectives of some sort:—

<i>"Femmes tombées, lever Sept fois nans lavie: Antoënnette tomber, Li pas sa lever!"</i>	<i>Though women fall and rise Seven times in their lives, Yet Antoinette has fallen, And cannot rise again!</i>
---	---

We proceed to illustrate the use of some conjunctions:—

*Ainsi*—so, therefore.

<i>Moèn 'ja die cé poû ous aller, ainsi cé pas lapeine douboute là.</i>	I have already said you are to go; so it is useless standing there.
---	---

*Avant*—rather than.

<i>"Avant moèn coèr M'a sèvî békus, M'a pilier tèt Grand-chimin la Fn-bas pieds moèn."</i>	<i>Rather than think I'd serve the whites, I shall tread the earth Of the broad road Beneath my feet.</i>
--	---

*Mâgré, si*—however, if.

*Creole*

*Ous doé aller, moncher; magré, si  
ous vaumter assise là, assise assise  
ous.*

*English*

You ought to go, my friend; however,  
if you prefer sitting there,  
sit on.

*Soet, obèn*—either, or

*Li pas dîe zôtes dex; li dîe soet yone  
obèn lôte.*

He did not say you two; he said  
either one or the other.

*Nonc, then.*

This word which is, properly speaking, an interjective particle in Creole, represents the French *donc*, by the same change of *d* into *n*, as appears in *nans* for *dans*. It comes at the end of most affirmative phrases; especially those that convey a consequential or resultive import; in fact, just like its original, *done*, and the English *then*; e.g.:—

*Li vlé goûmèn?*

Does he wish to fight?

*Eh-bèn quittez-li goûmèn, nonc.*

Well, let him fight, *then*.

*Poûtant, yet.*

*Yeaux sementer dié diâbe, yeaux té là,  
et moèn pas té ouèr yeaux, poûtant.*

They swore by everything sacred,  
that they were there, *yet* I did  
not see them.

## INTERJECTIONS.

As these are not significant words, they are not subject to rules of construction. But the ensuing interjectional particles deserve notice, as they are of constant occurrence in Creole discourse:—*ein hein*, or *oun houn*, yes; *ein ein* or *oun oun*, no; and the expletives, *non*, no, *oui*, yes, which come respectively at the end of negative and affirmative declarations, and impart a certain admonitory emphasis to what is said; as,

*Creole.**English.*

*Cé pas pop ous vini, non.*

You must not come (mind you.)

*Cé poû ous vini, oui.*

You must come (do you hear?)

*Toujoûs* occurs at the end of affirmations in which a strong, and, in general, a hostile opinion is expressed; as,

*Cé yon baggaïe moèn bien häï, toujoûs.* It is a thing I utterly detest.

It also intensifies a negative; as,

*Pas moèn li 'a touver nans lair li,  
toujoûs.*

It would not be me he will find in  
his way.



## PART IV. INTERPRETATION—IDIOMS.

We have now ended the Grammar proper of the Creole *patois*. The composition of its vocabulary as a whole, the accidents of its individual words, and their arrangement into sentences, have all been discussed with more or less minuteness. It is now our purposes to treat, in a few brief paragraphs, of the meaning of words, both individually and in specific constructions. In doing this, we are sensible of exceeding, in some points, the limits of our present undertaking, which is a grammar, and not a dictionary. But, considering the peculiar nature of the subject, and the fact that there is, as yet, no work devoted to the exposition of the *patois*—of this Island at least — we anticipate the ready forgiveness of the reader, and promise that the indulgence granted will not be abused.

In order that some notion may be formed of the divergence of the Creole from the French with regard to the import and use of individual words, we shall give a few specimens of French words with meaning deflected, contracted, or diverted to totally different applications; and of French words with their ordinary Creole equivalents.

### I.—*French Words in Their Usual Creole Acceptation.*

#### *French.*

*Abîmer*, v. to destroy, ruin, etc.  
*Acajou*, mahogany.

#### *Creole.*

*Bimèn*, to beat severely.  
*Cajou*, cedar.

<i>French.</i>	<i>Creole.</i>
<i>Achat</i> , s. a purchase.	<i>Achat</i> id.*—any transaction.
<i>Aplanir</i> , v. to make plain, to level.	<i>Planî</i> , to swoop down (of birds.)
<i>Aligner</i> , v. to put in or according to a line.	<i>Aliñer-corps</i> , to put one's-self on a level with.
<i>Anéantir</i> , v. to annihilate.	<i>Anéantî</i> , to worry out, to ill-treat.
<i>Bagage</i> , s. luggage, baggage.	<i>Baggaïe</i> , id.—thing, object.
<i>Balloter</i> , v. to ballot.	<i>balloter</i> , to sway to and fro, to stagger, to dawdle.
<i>Bamboche</i> , s. dwarf.	<i>Bamboche</i> , dissipation, revelry.
<i>Bananier</i> , s. a large rose.	<i>Bananièr</i> , a plantain-garden.
<i>Bombe</i> , s. bomb.	<i>Bombe</i> , a beaver hat.
<i>Botté</i> , part. booted	<i>Botté</i> id. (rarely)—to be violently in love.
<i>Bout</i> , s. end	<i>Bout</i> (e) id.—cigar.
<i>Brigand</i> , s. brigand, robber.	<i>Bouigand</i> , a pugnacious blackguard, a dissolute fellow.
<i>Brigandage</i> , s. robbery, etc.	<i>Bouigandaë</i> , uproar, dissipation.
<i>Cabane</i> , s. cabin, hut.	<i>Cabane</i> , bed.
<i>Camisole</i> , s. waistcoat, jacket.	<i>Camisole</i> , jacket.
<i>Camouflet</i> , s. a. lighted paper held under one's nose, an affront.	<i>Camouflet</i> , a back-handed slap.
<i>Capon</i> , s. a. sharper.	<i>Capon</i> , a coward.
<i>Capote</i> , s. a riding-hood.	<i>Capôte</i> , a bonnet.
<i>Carrefour</i> , s. cross-road.	<i>Callefoû</i> , hut, hole, obscure corner.
<i>Case</i> , s. small house, hut.	<i>Caïe</i> , house residence.
<i>Casuel</i> , adj. casual, accidental.	<i>Casouel</i> , s. perquisites.
<i>Chaudière</i> , s. cauldron.	<i>Chôdièr</i> , iron pot, copper.
<i>Chicoter</i> , v. to quarrel about trifles.	<i>Chicoter</i> , } to pester, to worry. <i>Chipoter</i> , }
<i>Commerce</i> , s. commerce, traffic.	<i>Commêce</i> id.—mess, confusion.
<i>Crier</i> , v. to bawl out.	<i>Crier</i> , to call to name.
<i>Crise</i> , s. crisis.	<i>Crise</i> , a fit, hysterics.
<i>Courage</i> , s. courage, fortitude.	<i>Courage</i> , endurance, effrontery
<i>Décapiter</i> , v. to cut off the head.	<i>Décapiter</i> to slander.

\* This contraction coming after a word signifies that it sometimes has in Creole the same import as in French.

<i>French.</i>	<i>Creole.</i>
<i>Ecraser</i> , v. to crush in pieces.	<i>Ecraser</i> , to deprecate, to cast a slur upon.
<i>Fricasser</i> , v. to fricassee.	<i>Fouicasser</i> , id.—to fling down violently, to give angrily.
<i>Mal-à-propos</i> , adv. unseasonably, untoward.	<i>Malapouopos</i> , causelessly.
<i>Marchand</i> , c. s. a dealer, shop-keeper.	<i>Mâchâne</i> , a hawker about of vendibles.
<i>Jappe</i> , s. prattling.	<i>Jappe</i> , manner of barking; a bark.
<i>Jurer</i> , v. to swear, blaspheme.	<i>Jirer</i> , to curse, to abuse.
<i>Jurement</i> , s. an oath, blasphemy.	<i>Jiement</i> , abuse.
<i>Père</i> , s. father.	<i>Pèr</i> , priest.

## II.—French Words With Their Ordinary Creole Equivalents.

Almost all the sentences in this book illustrate the fact that the Creole, like all dialects of synthetic languages, is essentially analytical. A vast number of words common in French not being used in the *patois*, it is often necessary to recur to those which are current and convey the same general notion in both idioms:—

<i>French. English. Creole.</i>
<i>Aoyer</i> , to bark— <i>japper</i> .
<i>Aiguisé</i> , sharp— <i>filé</i> .
<i>Aimable</i> , aimable— <i>mériter aimèn</i> .
<i>Avare</i> , avaricious—safe <i>piôû lâgent</i> , chice.
<i>Bienveillant</i> , benevolent, <i>qui tinî bon CHèr</i> .
<i>Démarche</i> , gait— <i>mâche</i> , game <i>mâcher</i> .
<i>Dessein</i> , design— <i>ça yon moune compter fait</i> .
<i>Donner</i> , to give— <i>bâie</i> .
<i>Etage</i> , story— <i>grînen</i>
<i>Evidemment</i> , evidently— <i>claiment</i> .
<i>S'habiller</i> , to dress— <i>changer</i> .
<i>Hideux</i> , hideous— <i>bien laide</i> .
<i>Impartial</i> , impartial— <i>ni poû yone ni poû lôte</i> , <i>jisse</i> .

## French. English. Creole.

<i>Inexorable, inexorable</i> —qui tini CHèr fer, sans pitié.
<i>Lit, bedspread</i> —couche.
<i>Mur, wall</i> —maçonne.
<i>Parapluie, umbrella</i> —parasol.
<i>Parer, to adorn</i> —faire belle.
<i>Plafond, ceiling</i> —ciel caïe.
<i>Porte cochère, gate</i> —bâïer.
<i>Recompenser, reward</i> —payer poû lapeine.
<i>Se reconcilier, to be reconciled</i> —faire zamis.
<i>Se réveiller, to awake</i> —léver nans domî.
<i>Taie d'oreiller, pillow-case</i> —sac zorier.
<i>Tableaux, pictures</i> —portréts.
<i>Toit, roof</i> —combe.
<i>Des vitres, window panes</i> —glaces finêtes.

## IDIOMS.

Idioms are modes of expression peculiar to a language, and which if literally rendered into another, will not give the right meaning. In Creole the number of idiomatic expressions is very large; and, sometimes, owing to the extreme fancifulness of many of them, most difficult of interpretation. The following are samples of these singular locutions:—

<i>Creole</i>	<i>Literal.</i>	<i>Meaning.</i>
Bâie lelemis laite poû boèr la-sous tête ous.	Give enemies milk to drink on your head.	To act so as to justify their worst imputations.
Bâie coûde ouôche, et pès die cé laboue.	To hit with a stone, and then say it is with mud.	To insult under pre- tence of jesting.
Bâie yon moune Bon- dié sans confesser.	To give a person God without confession.	To repose unlimited confidence in him.
Bâter lair yon moune.	To stop up a person's room.	To cut him short.

<i>Creole.</i>	<i>Literal.</i>	<i>Meaning.</i>
<i>Batte bouche compte yon baggaïe.</i>	To beat the mouth about a thing.	<i>To talk incessantly, to bubble, to boast, about a thing.</i>
<i>Batte tamboû et-pîs danser li.</i>	To beat a drum and dance it.	<i>To flatly contradict one's own previous statements.</i>
<i>Bouef la-sous yon causer.</i>	Brief on a discourse.	<i>To stop short in a discourse.</i>
<i>Châgez waiâ ou s, moncher.</i>	Load your hamper,	<i>Take a long swill at the bottle.</i>
<i>Nômme la tînî yon tit cochon ca nourî poû ous.</i>	That man has a pig feeding for you. my friend.	<i>He owes you a grudge.</i>
<i>Li casser bois nans-zoreïes li.</i>	He broke wood in his ears.	<i>He turned a deaf ear to.</i>
<i>Li craser toutes membres moën.</i>	He smashed all my members.	<i>He moved me to deep commiseration.</i>
<i>Coui con dos, dos con coui.</i>	Calabash like back, back like calabash.	<i>Utterly disappointed in one's expectations; destitute.</i>
<i>Cé yon couteau phê-macie.</i>	He is an apothecary's knife.	<i>A man with two faces.</i>
<i>Chaufer déièr zoreïe yon moune.</i>	To warm behind a person's ear.	<i>To incite or urge him to some deed.</i>
<i>Souffler zoreïe li.</i>	To blow his ears.	<i>To give him private warning or information.</i>
<i>Danser con tamboû ca batte.</i>	To dance as the drum beats.	<i>To accommodate one's self to prevailing customs.</i>
<i>Décapiter yon moune.</i>	To decapitate a person.	<i>To slander him without stint.</i>
<i>Employé lacâie Flani-gan (i.e. ca flanner.)</i>	Employed at Flanigan's.	<i>To be out of employ.</i>
<i>Entrer nans vente yon moune.</i>	To get into a person's belly.	<i>To cheat him out and out.</i>
<i>Fair "riviens-hélas."</i>	To make return alas.	<i>To take up again what had been abandoned.</i>
<i>Fair gouos mageôles.</i>	To make large dew-laps.	<i>To give one's self airs.</i>

<i>Creole.</i>	<i>Literal.</i>	<i>Meaning.</i>
<i>Fair yon moune mal.</i>	To do a person harm.	<i>To injure him by means of witchcraft.</i>
<i>Li fourer doëgt nans ziéx moën.</i>	He poked his finger into my eye.	<i>He presumed on my good nature to insult me grossly.</i>
<i>Gens qui ca mañèn zébes.</i>	People who handle grasses.	<i>Persons addicted to obeah.</i>
<i>Gâder moune à-cote.</i>	To watch a person aside.	<i>To mistrust or suspect a person.</i>
<i>Gañèn la-sous lespoit nous.</i>	To gain on our sense.	<i>To persuade us to our disadvantage.</i>
<i>Gazouïer nans pâouôles li.</i>	To babble in his talk	<i>To be random, incoherent, wandering, in one's speech.</i>
<i>Gens qui tinî poèles raides.</i>	People who have stiff bristles.	<i>Pugnacious, stubborn people.</i>
<i>Pas moën câller haler piquant çalà épis zôtes.</i>	Not I will pull this thorn with you.	<i>I decline to discuss (or to dispute on) this matter with you.</i>
<i>Lapeau z i e x yeaux bien raides.</i>	Their eyelids are very stiff.	<i>They are utterly ignorant of reading and writing.</i>
<i>Yeaux doé lasses laver lamains la-sous zôtes.</i>	They ought to be weary washing hands on you.	<i>They should be weary of beating you so often.</i>
<i>Léver boucan d ê i è r mounes.</i>	To raise a bonfire behind persons.	<i>To reprimand them noisily.</i>
<i>Mârer yon moune.</i>	To tie a person.	<i>To cast an obeah spell over him.</i>
<i>Mârer vente poû yon baggaie.</i>	To tie the belly for a thing.	<i>To endure every privation, strain every faculty, for its attainment.</i>
<i>Mâter yon moune.</i>	To put a mast on some one.	<i>To lift him suddenly off his feet.</i>
<i>Li métter dleau nans ziex famîe li.</i>	He put water in the eyes of his relations.	<i>He occasioned them grief.</i>
<i>Ous va moder doëgt lhér li touop tâd.</i>	You shall bite finger when it is too late.	<i>You shall bitterly repent, etc.</i>

<i>Creole.</i>	<i>Literal.</i>	<i>Meaning.</i>
<i>Yeaux pésér la-sous laqué li.</i>	They have pressed on his tail.	<i>They have fined or charged him heavily.</i>
<i>Pièter yon moune poû yon baggaie.</i>	To wait for a person with the determination of extorting satisfaction of some kind from him.	
<i>Li tinî yon plomb.</i>	He has a lead.	<i>He is tipsy.</i>
<i>Pouend dithé poû la-fièvre yon moune.</i>	To take tea for some one's fever.	<i>To interest one's self in a business more zealously than those it really concerns; to take the least notice of an individual.</i>
<i>Quitter chein manger yon moune.</i>	To let dogs eat a person.	<i>To allow every one that lists to oppress him.</i>
<i>Moèn pende chapeau moèn ôti lamain moèn té sa river.</i>	I hang up my hat where my hand could reach.	<i>I went according to my abilities, or affordings.</i>
<i>Pousser zaïle zoies.</i>	To shove goose wing.	<i>To handle a pen; to write rapidly.</i>
<i>Sans coucou sans graine-dor.</i>	Without (bored) calabash, without gold bead.	<i>Without kith or kin; utterly destitute.</i>
<i>Sauter baï mounes qui ca bâ li bon bouche.</i>	To jump give persons who are giving him good mouth.	<i>To be impetuously insolent towards those who address him with civility.</i>
<i>Pas sèvî personne lampion.</i>	Don't serve as a lamp to any body.	<i>Do not hang on his skirts, dog his steps, be a parasite.</i>
<i>Yon nômme simpe.</i>	A simple man.	<i>A man ignorant of witchcraft; having no obeah charms, etc., wearing.</i>
<i>Gens qui tini zoreîtes yeaux plis hauts passé tête yeaux.</i>	People who have their ears above their heads.	<i>Insubordinate persons.</i>

*Creole.**English.*

*Cé pas poP ous vini, non.*

You must not come (mind you.)

*Cé poû ous vini, oui.*

You must come (do you hear?)

*Toujoûs* occurs at the end of affirmations in which a strong, and, in general, a hostile opinion is expressed; as,

*Cé yon baggaïe moèn bien häî, toujoûs.* It is a thing I utterly detest.

It also intensifies a negative; as,

*Pas moèn li 'a touver nans lair li, toujoûs.* It would not be me he will find in his way.

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## PART IV. INTERPRETATION—IDIOMS.

We have now ended the Grammar proper of the Creole *patois*. The composition of its vocabulary as a whole, the accidents of its individual words, and their arrangement into sentences, have all been discussed with more or less minuteness. It is now our purposes to treat, in a few brief paragraphs, of the meaning of words, both individually and in specific constructions. In doing this, we are sensible of exceeding, in some points, the limits of our present undertaking, which is a grammar, and not a dictionary. But, considering the peculiar nature of the subject, and the fact that there is, as yet, no work devoted to the exposition of the *patois*—of this Island at least — we anticipate the ready forgiveness of the reader, and promise that the indulgence granted will not be abused.

In order that some notion may be formed of the divergence of the Creole from the French with regard to the import and use of individual words, we shall give a few specimens of French words with meaning deflected, contracted, or diverted to totally different applications: and of French words with their ordinary Creole equivalents.

### *I.—French Words in Their Usual Creole Acceptation.*

#### *French.*

*Abîmer*, v. to destroy, ruin, etc.  
*Acajou*, mahogany.

#### *Creole.*

*Bimèn*, to beat severely.  
*Cajou*, cedar.

*Creole.*

*Bon-bouche ca gañèn chouvals à-  
crédit.*

*Même baton qui batte chein noèr la  
pé batte chein blanc la.*

*Canari vlé rie chôdièr.*

*Ous pôncor travesser läîvièr, pas  
jitez maman caïman.*

*English.*

Fair words buy horses on credit.

The same stick that beat the black dog can beat the white.

The clay-pot wishes to laugh at the iron-pot.

You have not yet crossed the river, do not curse the crocodile's mother.

As Mungo Park, in his "Travels," has truly observed, the deadliest affront that can be offered to a Negro, is to abuse his mother. This proverb, therefore, means that men should beware of unpardonably offending those into whose power they possibly may fall.

*Si crapaud dîe ous caïman tinî mal-  
ziex, coèr-li.*

If the frog tells you the crocodile has sore eyes, believe him.

In the testimony of one man concerning another, his neighbourhood and similarity of habits and living should be allowed great weight.

*Cé langue crapaud qui ca trahi cra-  
paud.*

It is the frog's own tongue that betrays him.

But for the clamourous self-proclamation of some mortals, they might have lived through a life, the obscurity of which alone could save them from the world's contempt.

*Crapaud pas tinî chimise, ous vlé li  
poter caneçon!*

Frog has no shirt, (the necessary,) and you wish him to wear drawers (the superfluous) !

*Cououî laide, temps lufôce pas là.*

To run away is not ugly, when one has no strength.

Discretion is the best part of valour.

*Creole.*

*Couyenade cé pas limonade.*

*Crabe pas mâcher, li pas gras; li mache touop, et li tomber nans chôdièr.*

A judicious activity is here inculcated.

*Dêîter chein, cé "chein;"*

*Douvant chein,*

*Cé "missier chein."*

*English*

Nonsense is not sugar-water.

Crab has not walked, he is not fat; he has walked too much, and has fallen into the pot.

We take more liberties with men in their absence than when they are present.

*Gens qui ea bâ ous conseï gañèn chouval gouos boudins nans lhouvènaie, nans carême pas ca rider ous nourî li.*

\* *Si coulève pas té fonté femmes sé pouend li fair ribans jipes.*

They who advise you to buy a big-paunched horse in the rainy season (when grass is abundant) don't help you to feed him in the dry season (when grass is scarce.)

If the adder were not so brazen dangerous) women would take it for coat-strings.

But for the spirit of resistance known to be dormant in even the quietest of men, the freaks of tyranny would go to greater lengths.

*Causer cé manger zoteies.*

*Manger yon fois pas ca riser dents Dents pas jamain rie bons baggaies.*

*Dents pas ca poter dëî.*

*Dents pas CHêrs.*

Conversation is the food of the ear. Eating once does not wear out teeth. Teeth never laugh at things that are good.

Teeth do not wear mourning.

Teeth are not hearts.

Innocence or lightness of heart must not always be inferred from displays of the teeth in laughter.

## French. English. Creole.

<i>Inexorable</i> , inexorable—	<i>qui tini CHèr fer, sans pitié.</i>
<i>Lit</i> , bedspread—	<i>couché.</i>
<i>Mur</i> , wall—	<i>mâçonne.</i>
<i>Parapluie</i> , umbrella—	<i>paraso!.</i>
<i>Pater</i> , to adorn—	<i>fair belle.</i>
<i>Plafond</i> , ceiling—	<i>ciel caïe.</i>
<i>Porte cochère</i> , gate—	<i>bâtier.</i>
<i>Recompenser</i> , reward—	<i>payer poû lapeine.</i>
<i>Se reconcilier</i> , to be reconciled—	<i>faire zamis.</i>
<i>Se réveiller</i> , to awake—	<i>lèver nans domî.</i>
<i>Taie d'oreiller</i> , pillow-case—	<i>sac zorier.</i>
<i>Tab'aux</i> , pictures—	<i>portréts.</i>
<i>Toit</i> , roof—	<i>combe.</i>
<i>Des vitres</i> , window panes—	<i>glaces finêtes.</i>

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## IDIOMS.

Idioms are modes of expression peculiar to a language, and which if literally rendered into another, will not give the right meaning. In Creole the number of idiomatic expressions is very large; and, sometimes, owing to the extreme fancifulness of many of them, most difficult of interpretation. The following are samples of these singular locutions:—

## Creole

## Literal.

## Meaning.

<i>Bâie lelemis laite poû boët la-sous tête ous.</i>	Give enemies milk to drink on your head.	To act so as to justify their worst imputations.
<i>Bâie coûde ouôche, et p's die cé laboue.</i>	To hit with a stone, and then say it is with mud.	To insult under pretence of jesting.
<i>Bâie yon moune Bon-dié sans confesser.</i>	To give a person God without confession.	To repose unlimited confidence in him.
<i>Bâter lair yon moune.</i>	To stop up a person's room.	To cut him short.

<i>Creole.</i>	<i>Literal.</i>	<i>Meaning.</i>
<i>Batte bouche compte yon baggaïe.</i>	To beat the mouth about a thing.	<i>To talk incessantly, to babble, to boast, about a thing.</i>
<i>Batte tamboû et-pîs danser li.</i>	To beat a drum and dance it.	<i>To flatly contradict one's own previous statements.</i>
<i>Bouef la-sous y o n causer.</i>	Brief on a discourse.	<i>To stop short in a discourse.</i>
<i>Châgez waiâ ou s, moncher.</i>	Load your hamper,	<i>Take a long swill at the bottle.</i>
<i>Nômme la tînî yon tit cochon ca nourî pouâ ous.</i>	That man has a pig feeding for you, my friend.	<i>He owes you a grudge.</i>
<i>Li casser bois nans-zoreîes li.</i>	He broke wood in his ears.	<i>He turned a deaf ear to.</i>
<i>Li eraser toutes mem-bes moèn.</i>	He smashed all my members.	<i>He moved me to deep commiseration.</i>
<i>Couï con dos, dos con couï.</i>	Calabash like back, back like calabash.	<i>Utterly disappointed in one's expectations; destitute.</i>
<i>Cé yon couteau phê-macie.</i>	He is an apothecary's knife.	<i>A man with two faces.</i>
<i>Chauffer déîèr zoreîe yon moune.</i>	To warm behind a person's ear.	<i>To incite or urge him to some deed.</i>
<i>Souffler zoreîe li.</i>	To blow his ears.	<i>To give him private warning or information.</i>
<i>Danser con tamboû ca batte.</i>	To dance as the drum beats.	<i>To accommodate one's self to prevailing customs.</i>
<i>Décapiter yon moune.</i>	To decapitate a person.	<i>To slander him without stint.</i>
<i>Employé lacaïe Flani-gan (i.e. ca flanner.)</i>	Employed at Flanigan's.	<i>To be out of employ.</i>
<i>Entrer nans vente yon moune.</i>	To get into a person's belly.	<i>To cheat him out and out.</i>
<i>Fair "tiviens-hélus."</i>	To make return alas.	<i>To take up again what had been abandoned.</i>
<i>Fair gouos mageôles.</i>	To make large dew-laps.	<i>To give one's self airs.</i>

caudal region. Liberties and encroachments may proceed to great lengths; but there is a point at which they rouse the sleeping devil in the meekest of men.

## Creole.

## English.

*Misèr ca fair macaque manger piments.*

Want makes monkey eat pepper.

The iron pressure of Necessity drives men to concessions foreign to their natural predilections.

*Mathèrs pas ca châger con laplie.*

Accidents do not threaten like rain.

*Baggaïe qui fair ziex fair nez.*

Whatever affects the eye affects the nose.

*Qui méler zéf's nans calenda ouôches?*

What business have eggs in the dance of stones?

\* *Qui méler rose nans paquet bois*

What business has a rose in Jacque's bundle of wood?

*Jacques?*

This is to meddlers in matters they know nothing about; to men eager after, and moving in, society which they cannot enjoy without injury or self-abasement; in short, to all who, through their own folly, are, and suffer for being, where they ought not to have intruded.

*Pâler touop ca lèver chein nans dômi.*

Too much talking rouses the watchdog from sleep.

The eager whisperings of irresolute thieves are as sure to produce the result above described, as the babblings and childish indiscretion of some men are to bring ruin on their projects by putting the vigilance of envy on the alert.

*Pâler pas timède.*

Talking is no remedy.

*Pâouôles pas tini coulèt.*

Words have no colour.

This is generally said in rebuke of persons who stare a speaker out of countenance.

\* *Faut paouôles môt poû mounes pé vive.*

Words must die that men may live.

Very short will be the earthly existence of a person who does

not allow slander to die a natural death, but fumes and frets at every thing said against him.

*Creole.**English.*

*Ravette pas jamain tni raison douvant poule.*

Cockroach never is in the right where the fowl is concerned.

The reign of injustice, during which the insect symbolized the Negro, and the bird, his oppresser, is slowly passing away. There is now some chance for the roach, and day by day he is vindicating his claim to a little more.

*Rasiers tinî zoreîes.*

Bush has ears.

*Cé souliers tout-sûr qui save si bas tinî tous.*

Shoes alone know if the stockings have holes.

*Tamboâ tinî grand train páce endidans li vide.*

A drum makes a loud noise because it is empty within.

*Tampée ca gañen malhêrs ça doublons pas sa Géri.*

A penny buys troubles which doul-blooms cannot cure.

*Travüi pas mal; cé ziex qui capons.*

Work is not hard; it is the eyes that are cowards.

*Cé lhèr vent ca venter moune ca ouèr lapeau poule.*

It is when the wind is blowing that we see the skin of a fowl.

The true character a man can be seen only under circumstances that ruffle the every-day monotony of his life.

*Voyer chein, chein voyer laCHé li.*

Send dog, dog sends his tail.

The reference here is to that conceited laziness which likes to obey by proxy.

*Nômme mort, zêbes ca lever douvant lapôte li.*

The man has died, grass grows before his door.

*Si zandoli té bon viâne li pas sé ca driver.*

If the lizard had eatable flesh, it would not be so common.

## CREOLE TRANSLATIONS, &amp;c.

The following specimens, (which are all we have room for,) are intended to exemplify two modes of translating into Creole. Our first piece, from the Gospel of St. John, is a close translation, which was made, experimentally, from the Latin; and afterwards compared with Greek. In some verses we have departed from the formula "*answered and said:*" and have substituted "*made for answer,*" or simply "*answered,*" the latter renderings being the only ones allowable in Creole. In the 12th verse, we begin the woman's question with *dîe moèn*, "tell me," for which there is no equivalent in the English nor French translation; but we think it answers to the interrogatory particle in the original, which is represented in the Latin version by *num*. Our other pieces are paraphrases, more or less free, from Perrin, AEsop and La Fontaine. The last is a sample of Haytian, by M. l'Hérisson, surnamed the Béranger of Hayti.

## JOHN IV.—6-19.

## Creole.

## French.

## English.

6. Apouésent, pîts Jacob té nans place la. Jésis, con li té lasse épis route li, assise bôd pîts la; et cété coté mindi con-ça.

6. C'était là qu'était le puits de Jacob. Jésus donc, étant fatigué du chemin, s'assit près du puits; c'était environ la sixième heure du jour.

6. Now Jacob's well was there. Jesus therefore, being wearied with his journey, sat thus on the well: and it was about the sixth hour.

7. Yon femme, gens Samarie, vinî halet dleau. Jésis dîe li: Bâ-moèn boèr.

7. Une femme samaritaine étant venue pour puiser de l'eau, Jésus lui dit: Donne-moi à boire.

7. There cometh a woman of Samaria to draw water; Jesus saith unto her, Give me o drink.

8. (Discipes li étant té aller nans bôûq la gañèn povisions.)

8. Car ses disciples étaient alés à la ville, pour acheter des vivres.

8. (For his disciples were gone away unto the city to buy meat).

9. Alosse, femme samaritaine la die li: coument fair ous, qui yon Juif, ca mander dleau poū boèr nans lamain moèn, qui yon femme samaritaine? pâce Juifs pas ca méler épis gens Samarie.

10. Jésis fait li poū la réponse: Si ous té connaîte ça Bondié baïe, et pîs qui moune ça qui ca die ous: Bâ-moèn boèr, ous sé mander, et li sé va bâ oûs, dleau vivant.

11. Femme la die li: Maîte, ous pas tnî aïen poū halter dleau èvec, et pîts la fond; ainsi, ôti ous tnî dleau vivant la?

12. Die-moèn, èce ous plis grand-tête passé papa nous Jacob, qui bâ nous pîts ça-là, ôti lî-même, zenfants li, et-pîs bêtes li, té ca boèr?

13. Jésis répône li: Moune qui ca boèr nans dleau cela-la, va soëf encor;

14. Main ça qui boèr nans dleau la m'a bâ li,

9. Cette femme samaritaine lui répondit: Comment toi, qui es Juif, me demandes-tu à boire, à moi qui suis femme samaritaine? car les Juifs n'ont point de communication avec les Samaritains.

10. Jésus répondit et lui dit: Si tu connais-sais le don de Dieu, et qui est celui qui te dit: Donne-moi à boire, tu lui en aurais demandé toi-même, et il t'aurait donné-une eau vive.

11. La femme lui dit: Seigneur, tu n'as rien pour puiser, et le puits est profond; d'où aurais tu donc cette eau vive?

12. Es-tu plus grand que Jacob notre père, qui nous a donné ce puits, et qui en a bu lui-même, aussi bien que ses enfants et ses troupeaux?

13. Jésus lui répondit: Quiconque boit de cette eau aura encore soif;

14. Mais celui qui boira de l'eau que je lui

9. Then saith the woman of Samaria unto him. How is it that thou, being a Jew, askest drink of me, which am a woman of Samaria? for the Jews have no dealings with the Samaritans.

10. Jesus answered and said unto her. If thou knewest the gift of God, and who it is that saith to thee, Give me to drink; thou wouldest have asked of him, and he would have given thee living water.

11. The woman saith unto him. Sir, thou hast nothing to draw with; and the well is deep: from whence then hast thou that living water?

12. Art thou greater than our father Jacob, which gave us the well, and drank thereof himself, and his children, and his cattle?

13. Jesus answered and said unto her. Whosoever drinketh of this water shall thirst again:

14. But whosoever drinketh of the water

pas ca soëf poû jamain;  
main dleau la m'a bâ li  
la, va vinî endidans li  
yon souêc dleau qui 'a  
simonter joûque lavie  
étênelle.

15. Femme la die li:  
Maîte, bâ-moën dleau  
cela-la, poû moën pas  
soëf encor, ni vinî ici  
poû haler.

16. Jésis die li: Allez,  
criez mari ous, et-pis  
vinî ici.

17. Femme la fair li  
pôù la réponse: Moën  
pas tinî mari. Jesis die  
li: Ous bien die: moën  
pas tnî mari:

18. Pâce ous ja tinî  
cinq maris, et apouésent,  
ça ous tinî la pas mari  
ous: nans ça cé la vérité  
ous pâler.

19. Femme la die li:  
Maîte, moën ca ouèr ous  
cé yon pouophète.

*donnerai n'aura jamais  
soif, mais l'eau que je  
lui donnerai deviendra  
en lui une source d'eau  
qui jaillira jusqu'à la  
vie éternelle.*

15. *La femme lui dit:*  
*Seigneur, donne-moi de  
cette eau, afin que je  
n'aie plus soif, et que je  
ne vienne plus ici pour  
en puiser.*

16. *Jésus lui dit:* Va,  
appelle ton mari, et viens  
ici.

17. *La femme répondit:* Je n'ai point de  
mari. *Jésus lui dit:* Tu  
as fort bien dit: Je n'ai  
point de mari;

18. *Car tu as eu cinq  
mari; et celui que tu  
as maintenant n'est pas  
ton mari; tu as dit vrai  
en cela.*

19. *La femme lui dit:*  
*Seigneur, je vois que tu  
es un prophète.*

that I shall give him  
shall never thirst; but  
the water that I shall  
give him shall be in him  
a well of water spring-  
ing up into everlasting  
life.

15. The woman saith  
unto him, Sir, give me  
this water, that I thirst  
not, neither come hi-  
ther to draw.

16. Jesus saith unto  
her, Go, call thy hus-  
band, and come hither.

17. The woman an-  
swered and said, I have  
no husband. Jesus said  
unto her, Thou hast  
well said, I have no  
husband:

18. For thou hast had  
five husbands; and he  
whom thou now hast  
is not thy husband: in  
that saidst thou truly.

19. The woman saith  
unto him, Sir, I per-  
ceive that thou art a  
prophet.

## FABLES, &c.

### *Canari et-pis Chôdièr-fer.*

From Perrin.

Yon vousse dleau té ca ehâier yon chôdièr-fer épîs yon canari  
aller. Chôdièr-fer la ca die baï canari:—"Pas pèr, non, fouêr;

moèn pas câer fair ous ditort." Main canari répône li:—"Tempouic, halez-corps-ous loèn moèn, sousplét: páce, con corps moèn et-pis cela-ous pas mêmes pièce, pièce, si lâïvièr la jéter ous la-sous moèn, aïo pitit poû moèn! pissee m'a crasé en mille milettes."

Mounes qui tinî sentiment pas vlé compânie gens qui forts passé yeaux ni coté poche, ni en grandèr, ni coument coument.

*Mouche ét-pis Bêf.*

From *Perrin*.

Yon mouche qui té posée la-sous cône yon gouos papa bêf, té pèr bêf la pas té pé sippôter poids li. Alosse, i ca dîe baï bêf:—"Misiér, pâdon poû davoèr moèn assise icite; main si moèn ca pésér tête ous touop, die moèn, et m'a sôti, poû soulager ous. Bêf, apouésent, ca mander: — "Main, ça ca pâler là?" — "Cé moèn." — "Qui 'moèn'?" — "Mî moèn ici." — "O ho, cé ous, manzè' mouche? Pas toublez corps-ous, machèr. Ous pas loûd pièce con ous ca coèr. Moèn pas sé 'a save ous té là, si ous pas té pâler—et lhèr ous sotî la-sous cône moèn, fair-ous coèr moèn pa c'aller sentî lhèr ous aller."

Toute moune cé grand quêchoïc—silon yeaux-même; main lézôtes là poû jiger ça yeaux yé poû-toute-bon. Qualité yon nômme pas faite pâ couéyance li.

*Rinâd ét-pis Baboune.*

Paraphrased from *AEsop's Fox and Ape*.

Temps moèn té jêne—jêne, jêne tit bouaï encor—  
Moèn té aimèn lîe fâce louoi Baboune:  
Con li gañèn yon royôme pâ belle danse,  
Et-pis coument li pède ça pâ bêtise.  
Toutes bêtes sauvaïes sembler poû féter fête:—  
Léphant, lïon, tigue, matapèl, tatou,  
Lape, couenque, agouti, biche, pôtepique, râdène—  
Enfin, toutes bêtes Bondié métter nans bois,  
Touver yeaux là, farauds eon pas possibe.

Moèn pas cétain qui danser yeaux danser,  
 Si té tamboû, o si cété viélon;  
 Si festin la pouend-coup en-bas yon tente,  
 Obèn nans caïe, la-sous plancher ciré;  
 Main moèn connaite, pâmi toutes ces bêtes la.  
 Cé maîte Baboune qui té plis fine dansèr.  
 Li "batte lézailles," li "chasser," "déchasser,"  
 "Tomber en quate," avec yon grace finie.  
 Ces lézôtes la, étounèns, châmés, fous,  
 Applaudî li épis "bouavo," "hurré;"  
 Yeaux dîe: "Ah oui, voélà yon bon dansèr!"  
 Potez couronne poû tête compèr Baboune:  
 Yon bon dansèr doé fair yon bon louoi!"  
 Jisse l'ion même d'accord nans zaffair la.  
 Et mi Baboune louoi la-sous touône li,  
 Epis toute bête parée poû sêvi li!  
 Malhérèvement, zaffairs la-sous latèr,  
 Ni ça iouoi, ni ça pôr CHozofin,  
 Toujoûs tinî quêchoïe poû gâter li.  
 Pâmi sijets iouoi Baboune, yon sël  
 Tirer tête li nans bonnête lézôtes la;—  
 Cété Rinâd. Lhèr danser té fini,  
 Toute respect li poû ouoi Baboune tomber.  
 Pâce li compouende yon nômme pé fair belles zesses  
 Sans li connaîte diriger pas lézôtes:  
 Con-ça, yon joû li bander yon zatrappe,  
 Et-pîs métter yon gouos papaïe ladans.  
 Lhèr toute té pouète, li inviter louoi  
 Poû fair yon tou ouèr possessions li.  
 Temps yeaux river nans zatrappe la, li dîe:  
 "Mon ouoi, gâdez, main ça yon belle papaïe!"  
 Malhérèvement, lamain moèn touop boutou  
 Poû river li." Baboune pas bâ li temps  
 Finî esquise li: main, con yon gouos safe,  
 Li ca lancer poû happer papaïe la.  
 Zatrappe bandée pas jamain nans sômeî!  
 Alosse Baboune touver corps-li bien pouis.  
 Compèr Rinâd, avec yon lair dédain,  
 Dîe li conça: "Rétez là, cher Baboune:

Asile yon sotte cé là ôti ous yé  
Ous touop couyon poû gouvêner lézôtes."

Gens nous content mériter toute baggaïe:  
N'a fair you saint épis yon grand canaïe;  
Main fair con fair, natie yon nômme va vainque:  
Yon saint fôcé va jirer "foute" et "fouenque!"

*Cigale et-pîs Fômi.*

*Paraphrased from La Fontaine.*

Cigale, toute temps soleï té chaud,  
Pas fair dôte choïe, passé chanter.  
Acc poû manger, pas yon môceau  
Li pas châcher poû li serrer.

Lhouvênaïe vin!: con-ça, toute bête  
Fourer corps-yeaux nans callefoû yeaux.  
Et ça qui té tnî tit lot yeaux faite  
Dîe baie laplie: "Allez coco!"

Main pôr Cigale, nans tou-bois li.  
Sentî lafaim ia-sous dos foète:  
Pas yon tit bête, afôce laplie:  
Li héler: "Hélas, moèn nans boète!"

Apoués, li chonger dame Fômi.  
Yon voésine nans villaïe li même;  
Poû li, li pas té ca dômî,  
Non-plis chanter nans temps carême.

Nans chaque tit coën nans tou-tèr li  
Li sembler graines poû temps bisoën.  
Yon joû, pendant yon lembellî,

Apoués yeaux dîe yone-à-lôte bonjoû.  
Cigale coumencer baie fômi bouche-dou:  
— "Machèr macoumèr, moèn vinî ouèr si  
Ous sé vlé agî pou touver mêci.

Gâdez! ous pas ouèr coument moèn changée?  
 Moèn finî douboute, et cé fôte manger.  
 Nans graines ous tnî, si ous sé pouéter,  
 M'a rende ous li doube, lhèr laplie réter."  
 —“Pouéter! Main, dîe, ça ous té ca fair  
 Pendant carême, lhèr soleï té clair?”  
 —“Poû ça, macoumèr, pas compte mal poû rende:  
 Nans temps carême gôge moèn pouësse té fende,  
 Afôce moèn chanter calendas, bellairs,  
 Et mille dôtes chanters, baie les travaiêrs.”  
 —“Ein hein! fair belle voix, et pouéter apoués!  
 Toulouse, machèr, ous tnî font épés!  
 Pisse chanter carême té si bon baggaïe,  
 Allez danser passer lhivênaïe!”

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### “Badinez bien avec Macaque.”

*L'Hérison.*

Grand' maman moïn dit: Nans Guinée,  
 Grand mouché rassemblé youn jour  
 Toute pêpe li contré nan tournée,  
 Et pis li parlé sans détour:  
 Badinez bien avec macaque,  
 “Quand zôt allez foncer nan raque,  
 Connain coûment grand moune agi:  
 Mais na pas magnié queue à li.”

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Grand'mam moïn dit moïn bon qui chose,  
 Lô li prend bon coup malavoume.\*  
 Li dit moin con ça: “Monrose,  
 Nan tout' grand zaffaires faut dit: Houme!”  
 Mais peut-on flanqué moïn youn claque,  
 Ou pitôt terminer ainsi:  
 Badinez bien avec macaque,  
 Main na pas magnié queue à li.

\* That is, *lhèr li té pouend yon bon coûde ouôme*, when she had taken a strong swill of grog.

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